

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

DECEMBER 1964

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Three green dollars — and seventy cents
To get a year of common sense.
Directions, too, and good advice
'Twould be darn' cheap at twice the price.
Yes, please *do* renew my subscription to Sets
in Order.

Ed Moody
Hollis, N.H.

On the Cover?

Dear Editor:

We enjoyed the cover of this month's issue. But *please, who are they?* We were able to identify 15 of the callers and it is bothering us as to who the others are. How about a list of names in the Nov. issue?

Sincerely, Gene & Mary Richmond
Kalamazoo, Michigan

Dear Editor:

It isn't fair! You made a beautiful cover on the October 1964 Sets in Order but nowhere — but nowhere in the magazine could I find the names of the callers. These pictures are just right for cutting and pasting in our Century Club books, *if* we knew who they are. We finished our book in 1961 but are still looking for pictures. Some of the callers look familiar but the rest draw a blank. Won't you please "cue" us as to their names?...

Dot and Chuck Antoloci
South Hadley Falls, Mass.

Actually, our idea was to salute the local callers and these pictures are those of square dance callers we have featured in our Caller of the Month section in Sets in Order. They were supposed to represent all local callers but we have had letters coming in a steady stream asking just who these people are, so now we will list them. Reading from left to right in each row of pictures, beginning with the upper lefthand corner, here they are: Tex Brownlee, Ed Michl, Johnny Davis, Chuck Raley, Bob Dawson, Harold Bausch, Fred Caulkins, Marshall Flippo, Ralph Kinnane, Max Forsyth, Ivan Midlam, Dan Hencerling, Vaughn Parrish, Russ Ard, Linc Gallacher, Johnny

(Please turn to page 42)

FRANK LANE
MARSHALL FLIPPO
THE HAMILTONS
BOB OSGOOD

(do those names attract your attention?)

FEBRUARY 8-13, 1965

(how are those dates on your calendar?)

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(what does that spell for you?)

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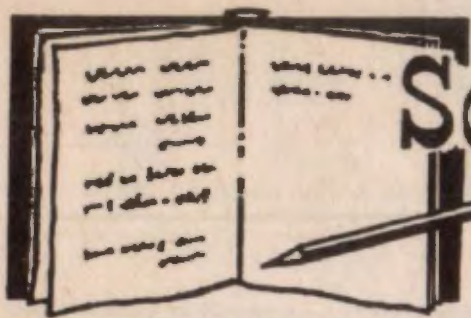
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Square Dance Date Book

Dec. 4-5-5th Ann. Square Dance Festival
H.S. Audit., Blythe, Calif.

Dec. 5-Houston Council Jamboree S/D
Houston, Texas

Dec. 6-A-Square-D General Meeting
Sportsman's Park, Los Angeles, Calif.

Dec. 11-6th Ann. Larose-Cut Off H.S. Festival
Larose, Ia.

Dec. 18-19-Dixie Wheels 1st Ann. Christmas
Fest., King Edward Hotel, Jackson, Miss.

Dec. 19-Guest Caller Dance
New Iberia, La.

Dec. 31-Checkerboard Squares New Year's
Eve Night Owl Dance

Jan. 9, 1965-B'n'B El Dia del Reyes Hoedown
McCabe Hall, Civic Audit., San Jose, Calif.

Jan. 17-Florida Round Dance Spectacular
Munic. Audit., Sarasota, Fla.

Jan. 27-Les Alouettes 10th Anniv. Jamboree
Circle "O" Hall, St. Boniface, Man., Canada

Jan. 28-Tenakill Twirlers Sno-Ball
Bryan School, Cresskill, N.J.

Jan. 29-30-1st A-Square-D of Ariz. Statewide
S/D Festival, Phoenix, Ariz.

Jan. 29-30-Oregon State Winter S/D Festival
Fairgrounds, Eugene, Ore.

Jan. 30-Panhandle S/D Assn. Jamboree
Bunavista Cafeteria, Borger, Texas

Feb. 6-The Virginia Jamboree
Skating Rink, Purcellville, Va.

Feb. 7-A-Square-D Sweetheart Ball
Palladium, Hollywood, Calif.

Feb. 13-14-Heidelberg Hoedowners Annual
Schloss Dance, Heidelberg, Germany

SQUARE GEM

The Heel and Toe Club of Lead, So. Dak. has a "Kitty" jar which is passed around the hall at each dance. The dancers can donate any amount of money they like, from nothing to unlimited. Then, when they contribute to the evening's dancing, each is handed a number. A door prize drawing is held, two numbers drawn out of a hat and two gift subscriptions of 4 months each to Sets in Order Magazine are given away at every club dance.

-Ronnie Burrington, Lead, So. Dak.

A crisp new one dollar bill goes to Ronnie for his Square Gem

Sets in Order

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and for the general enjoyment of all.

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SINGING CALLS

LOG CABIN IN THE LANE — Mustang 112

Key: F Tempo: 128 Range: High HD

Caller: Nathan Hale Low LE

Music: Western 2/4 — Trumpet, Piano, Guitar,
Drums, Bass, Violin

Synopsis: (Break) Circle — reverse, single file —
girls backtrack — box the gnat — girls star left
— box the gnat — promenade. (Figure) Heads
pass thru — round one — square thru $\frac{3}{4}$ —
split two, round one — star left — corner right
— partner left — promenade corner.

Comment: A good swinging tune and an ade-
quate instrumental. Dance patterns are conven-
tional and move well. Recorded a little to-
wards the high side. Rating: ☆+

MY GAL SAL — Rockin' A 1321

Key: F Tempo: 130 Range: High HA

Caller: J. P. Jett Low LA

Music: Western 2/4 — Piano, Guitar, Drums,
Bass, Banjo

Synopsis: (Break) Allemande — swing — star
promenade — ladies backtrack — partner right
— wrong way thar — shoot star — allemande
— swing — promenade. (Figure) Ladies chain
 $\frac{3}{4}$ — heads right and left thru — sides lead
right, circle to a line — up and back — roll
away — star thru — substitute — swing —
promenade.

Comment: A good old standard tune. The instru-
mental is adequate but lower than average.
Dance patterns are standard. Timing is good.

Rating: ☆☆

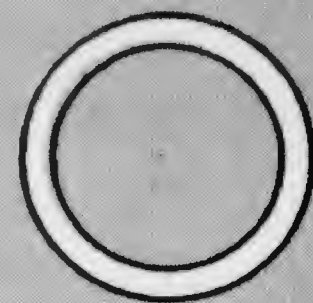
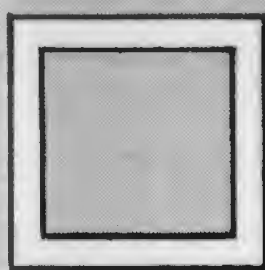
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HF	
HE	
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HB	
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LG	
LF	
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LC	
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LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the
reviewer is a member of the S.I.O. staff. In place of the
rating symbol will be the initials S.I.O.



NEW RELEASES

SQUARES

- SIO 150 COCOANUTS**
Called by Tommy Cavanagh
- SIO 149 MARY LOU**
Called by Earle Park
- SIO 148 I'VE GOT A HAMMER**
Called by Lee Helsel
- SIO 147 HARD HEARTED HANNAH**
Called by Jack Jackson

ROUNDS

- SIO 3148 WE'RE LIVING**
by Roy Close and
Bernice Jones
Lemon Grove, California, and
FORGOTTEN WALTZ
by Tom and Helen Wood
Boise, Idaho
- SIO 3147 YESTERDAY'S MEMORIES and BABY GUITAR**
- SIO 3146 CHANGE IN ME and TIN WHISTLE SERENADE**

POPULAR RELEASES

BALANCE

- BAL 110 TIPPERARY**
Called by Ed Gilmore
- BAL 114 DRUMMER'S BALANCE**
(Solomon Levi)
Called by Ed Gilmore

J BAR L

- JBL 5001 ROCKIN' THE POLKA**
Called by Joe Lewis
- JBL 5003 JELLY BEAN**
Called by Joe Lewis

SETS IN ORDER

- SIO 102 GRAND SQUARE**
Called by Bob Osgood
- SIO 113 SUGAR BLUES**
Called by Johnny LeClair
- SIO 128 YOU'RE THE REASON**
Called by Johnny LeClair
- SIO 131 MORKORDS**
Called by Lee Helsel
- SIO 140 GET ME TO THE DANCE**
Called by Frank Lane
- SIO 3143 WONDERING and A-TISKET, A-TASKET (R/D)**
- SIO 3145 LOVE SONGS and GOODY GOODY (R/D)**

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If you like, you may use the postpaid envelope inserted into last month's issue of *Sets in Order*. Or you may use your own.

Rush to ***Sets in Order*** 462 N. Robertson Blvd. Los Angeles, California 90048



AS I SEE IT

bob osgood

December 1964

THERE IS PROBABLY NO PHASE of the current square dance picture that deserves a closer scrutiny than classes for beginners. What is the purpose of classes? How long should they last? What material should be taught?

We'd like to talk about class for a little bit and we'd like to make some suggestions and observations. We think that class work is the greatest privilege bestowed upon a caller. We also feel quite strongly that the successful, experienced callers are the ones we most need to bring our newcomers through the first stages of their square dance experience. We're afraid that the attitude all too frequently has become: THE PLACE FOR A NEW CALLER IS WITH THE NEW DANCERS — THEY BOTH CAN LEARN TOGETHER. This is rather like expecting the tenderfoot to learn to ride on a horse that's never been ridden before.

We recall an incident recently which brought this very much into focus. In a certain rural area where some defense plants have suddenly caused an entire community to spring up overnight, a person, young in square dancing, realized that this was a "natural" for a new beginners class. Since no square dancing was programmed in the area, it wasn't difficult for him to approach the representatives of a new church in the community and *sell* them on the idea of starting a beginners class.

While he hustled out to buy a public address system and records, his wife distributed handbills, put up posters in conspicuous places, and started a very effective word-of-mouth campaign. So effective was the publicity that on the first night of the beginner class, twenty-five squares of newcomers showed up.

Having only a very basic knowledge of calling and no understanding of teaching, he set out to "learn" with this class of 200. Oh, he learned, all right. By the end of the first ten lessons the class had dwindled to seven squares.

Eighteen squares had fallen by the wayside; 144 potential dancers were lost forever to the activity.

Suffice it to say, this person learned a great deal on the subject of "what not to do." But at what expense! It's far better for an aspiring caller to take one square, or perhaps five couples, and experiment with them and allow himself to improve before the "next time" when he tackles a larger group. If this had been done in this instance, it's quite possible that in time the full square dance potential in his area could have been realized.

Certainly, we aren't going to be able to cover all parts of the teaching picture here but we would like to discuss parts of it and open the door to future articles which we hope will stimulate your thinking along the lines of a more efficient square dance beginner class program.

* * *

Before 1946 square dance classes were virtually unheard of. If a person danced once in his life, he knew *almost* all there was to know about square dancing. As one white-haired gentleman told us many years ago, "Shucks, schools are where you learn foreign languages — folks were just born knowing how to square dance."

Perhaps in the old traditional style of dancing, this was true. If you'd never danced before, your neighbors would split you up from your partner, put you in with seven others who knew how to dance, and then they would pull you through during the first evening. In those days, almost everything was memorized. There would be a set routine for almost every call and if the caller forgot what was supposed to come next, chances are the dancers knew and they'd go right along with the routine the way they had learned it from their folks and their folks' folks before them.

On the occasion when the caller would *teach* the group a dance he'd usually go through the *whole routine* right on the spot, including the *allemande left* and *grand right*

and left—if the dance included them. The walkthru was a very important part of every square dancing evening.

Some groups set aside the first half hour of a dancing evening for instruction but this just amounted to the simplest movements and the evening's dancing itself was so uncomplicated that a person very seldom had a problem. "You just stand there in No. 4 spot and watch. Then when it comes your turn to lead out, you'll know what you're supposed to do."

This was recreational square dancing and you will still see evidences of it in different parts of the country. Most of this was done in the days before the public address system. Many times the Master of Ceremonies would merely put up the name of the next dance and then allow sufficient time for the head man in each square to brief his particular unit before the music would start. And then that No. 1 person in each square would do the calling. It didn't matter whether the squares were dancing the same thing or not. Often they weren't.



Up to this time, the language of square dancing was fairly uncomplicated. It wasn't until the advent of Lloyd Shaw's summer leadership courses in Colorado Springs that the vocabulary began to develop. Then, about 1947, a change came over the activity. With the introduction of a few "new" movements such as allemande thar, all around your left hand lady, and see-saw your pretty little taw, came a style of dancing that encouraged "listening" on the part of the dancers. Gone was the memorized call. Gone were the set patterns. And square dancing was broken up into basics.

It was in 1947, or thereabouts, that classes were introduced. We recall the first ones in California which ran for all of seven lessons

and which were considered quite an innovation at the time. Old timers still remember the difficulty they had in getting enough material to last all seven evenings. But they didn't have to wait long. By 1950, with an influx of new basic language and new round dances added to the picture, the number of lessons increased to ten, to fifteen, and finally to twenty. By now, it was quite apparent that classes—one of the significant bridges from the old style of dancing to the new—were here to stay.

* * *

At first, the course of instruction was open to anyone coming in *at any time*. This meant that if a class started tonight you might cover a certain amount of material. Then, the next week would roll around and you might have a 50% increase in the class. This would mean that the caller would have to start over from scratch and cover virtually the same material. The routine would go on in this way each week until he realized that he was actually accomplishing nothing. Then someone tried "closed" classes, enrolling a group, allowing a few more members to come in the second night and then closing the class to any additional enrollment. In this way, it was discovered that the class progressed up to a certain point in one evening. Then the second night, following some review, the class moved ahead with the introduction of new material. Each week the class would proceed further in this manner and the success of this particular type of class set a pattern that is still followed today.

It became the custom that as each class completed its course of seven, ten, fifteen or twenty lessons, it became a club. At first, all classes "graduating" in this way kept right on dancing on the same day of the week with the same caller.

The successful completion of one class heralded the beginning of another—perhaps on a different night of the week. In time, the caller had all his nights filled with clubs except perhaps one night which was set aside as class night. Thus, when a class was completed, a caller, having no free night in which to continue with a club for the new graduates, suggested (1) that the dancers join with other groups already dancing or (2) engage a caller and organize their own club. This was an introduction to a new phase in the square dance activity—the *dancer-run club*.

Over a period of time, and in a majority of

areas, this became the general format of square dancing. For the most part, callers continued to form and conduct their own classes. Once the dancers were trained, they either organized their own club or joined already existing dancer-run groups.

In areas where there were suddenly many new clubs, the need for a constant new supply of dancers to replace those who dropped out became apparent. Clubs would make arrangements with their own or other callers to conduct beginners classes. Club members would help in the recruiting of people for the new class. They would help also with the refreshments and contribute time as dancer-helpers. And then as the class days reached their final stages, the club members would encourage the newcomers into their club.

And here an interesting thing began to develop. As clubs became more and more dependent upon these classes for a supply of new dancers to fill their ranks, other folks were busy writing new material; new basics, new round dances, new routines. These, of course, had to be taught before a dancer was considered ready to get out and dance with the more experienced members of the activity. And so it was that a caller-teacher was faced on the one hand with more and more material to teach and on the other hand with anxious club members who were saying, "Speed up the teaching, make the class program shorter, so that we can have the new dancers in our club as soon as possible."

This was the pressure that began to change the picture of the beginner class program.

Something had to give, and that something, unfortunately, meant the sacrificing of the "little extras" that at one time had made class such a stimulating experience. "Hurry up and get class over with," the experienced dancers would tell their class-member friends. "Once you get that out of the way you can join a club and *really start having fun!*"

And, so, instead of increasing the amount of time devoted to classes as it needed to be increased, class schedules were cut in length to twenty-two weeks, to eighteen, to sixteen, and even down to ten. The class had become *serious business*. The emphasis was not placed on the accomplishments of each night, but rather on the time of "graduation" when the class would be over.

It would be a great advantage to all of

square dancing, we feel, if a newcomer could forget "graduation" so that the *time element* might be replaced with a "club-feeling" right from the beginning. The great absurdity of our times is that too many people are hustled through classes in order to serve as club replacements for drop-outs. At best, it's a difficult job to bring a newcomer into the activity, to train him for seven months, and then turn him loose among dancers who have been actively engaged in their hobby for anywhere from four to fourteen years.

How Far Is Up?

A major problem has to do with the number of lessons in a beginner series. Surveys we have conducted have shown that more than 50% of the callers teaching beginner classes in several areas feel that the length of a class series should be somewhere between ten and fourteen lessons. Such thinking, we feel, can only be the result of a lack of a clear understanding of the responsibilities of teaching. It also points up the need of a thorough dedication to *the future* of the square dance activity.



Just how long does it take to teach a class of beginners to square dance? There is no simple answer. Just as every square dance club is different, so is every class. The *group personality* of every beginners class we've had has never twice been the same.

Many elements enter into a discussion on the learning processes. For one thing, the caller-teacher himself is a major factor; no two callers teach alike. And even the same caller with different groups, or even with the same group on different nights, can change.

It is difficult to make an hour by hour run-down of the things to be taught in a beginner class. One class may progress much faster than another and it may take one caller fifteen lessons to teach to one group what he covered

with another group in ten. One thing is certain—square dancing is a new language for *every* beginner. It calls on actions and reactions that a person normally doesn't encounter in his everyday activities.

The first lessons for any beginner should not necessarily be devoted to scads of new material, but rather to the gradual change in thinking that a person must undergo in order to think and act like a square dancer. We've discovered that it normally takes somewhere in the neighborhood of twenty-five hours for people to learn to *listen*, to *react automatically*, to *relax* and to let themselves go. Once this step has been accomplished, there is no square dance movement, regardless of how complex it might be, that the average person cannot learn.

In this, the first ten-lesson development period, we think it's important for a person to learn something of the philosophy of square dancing; square dance manners, the importance of moving to music, reacting automatically to direction signals and accepting a certain amount of club-type responsibility. If this point can be reached without too much worry or concern of bringing a person up to the "level of the area," we stand the best chance of keeping him as an enthusiastic square dancer, imbued with the true feeling of the activity.

The teaching of beginners is everyone's concern and square dance classes involve not only the caller but all dancers in the community who are looking toward the future. Of course, we've had to speak only in generalities here and we know that many of the things we've said open other doors that require just as much discussion.

Looking Ahead

How do you teach a class? How large (or how small) should a class be—to be successful? Do round dances belong as part of a square dance class? How much should people pay to attend a class, etc.?

One day, soon perhaps, we can cover all of these subjects, one at a time. Possibly if you disagree with us, you will let us know. It is a great and joyous responsibility to have the privilege of helping a newcomer "discover" that square dancing is for him. It is important to understand that the care given to our new dancers while in class will be reflected in the future years of square dancing.

More on the Stamp

THE POST OFFICE DEPARTMENT took a positive step this past October in releasing a new commemorative honoring "American Music." A second commem. should be out by now dedicated to "Modern American Art." If we can guess correctly, we might just assume that the next in the series would be the "American Dance."

The new American Music stamp. Does this mean American square dance stamp is next?



One element should concern us, however, and that is the way that our activity may be pictured on a stamp. Getting the stamp is one thing. It will certainly draw attention to American contemporary square dancing and will let the world know that the Americans do enjoy a great dance activity. However, it would be disappointing if the "American Dance" were depicted as one of the dozens of other dance forms existent in our country today.

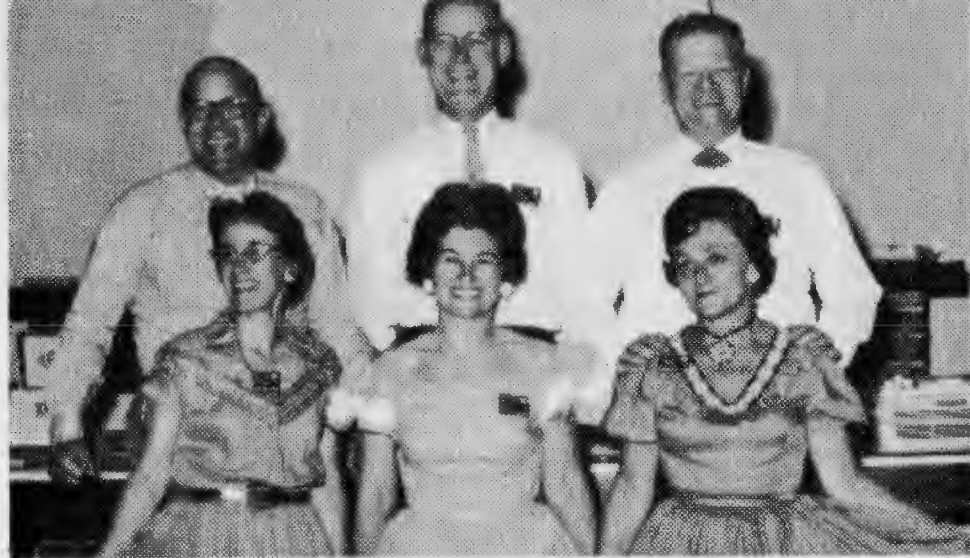
We aren't naive enough to think that the others are unimportant or non-existent, but we do feel that the American square dance is and will continue to be the true dance of our country. It's highly possible that the Post Office Department artists may see American square dancing as it was fifty, a hundred or a hundred and fifty years ago, so don't be surprised if such a stamp comes out with an old time fiddler, a group of people in bib overalls, and a Virginia reel in progress.

However, if you're sending a petition in, why not make it emphatic that the square dancing you're speaking of is today's variety. It's an extremely colorful activity and artists should have no difficulty in finding models, good up-to-date photographic material, and all the necessary material they need in depicting square dancing *as it should be*. If you haven't sent your petition, with your club members' signatures affixed, to Postmaster Gronouski, Post Office Department, Washington 25, D.C., by all means do it this week.

Take Five!

EUROPEAN CALLERS COLLEGE

Meet the Kaltenthalers, the
Higgins and the Millicans.



SOMETHING UNIQUE, noteworthy and ultimately successful took place in Garmisch, Germany, last June. After much thoughtful preparation, the First Annual European College of Square and Round Dancing was presented by three couples—all members of the American military now stationed in Europe.

Recognizing that the problems facing callers and dancers in Europe are unusual, the College was designed for specific help in several categories. On the staff, for squares, were Bill and Kathi Higgins, John and Freddie Kaltenthaler; for rounds, Bob and Virginia Millican.

An ideal location at the Plaza Hotel in Garmisch, a picturesque spot in the Bavarian Alps, was an added attraction. Even the timing was important, as the College was planned to be held just prior to the Annual Summer Jamboree of the European Association of American Square Dance Clubs, also held this year at Garmisch. In fact, the final session of the week's course for the College, on June 26, coincided with the Warm-Up Dance for the Jamboree. Such planning does not come about idly but with application and foresightedness.

The theme of the College was *smooth* dancing, a theme that they tried very hard to put over to the callers and dancers attending. Callers were given an opportunity to be taped and criticized and the College introduced people from different areas to a sound round dance program. In both cases, callers were seen to improve their "product" and callers and leaders who had never even attempted a simple walking mixer were starting to waltz by the end of the week. The whole procedure was a rare example of what may be done in a concentrated effort, even in such a short term course as that of only a week's time.

The difficulties of a continuing square and round dance program were recognized and ideas put forth to deal with them. The average tour of duty for the American military in Europe is three years. It was estimated that by the time a family is settled into its new station, classes are entered and a square and

round dance course completed, almost a year and a half of the time has already been consumed. This, then, would logically leave only a year and a half that said couples would be able to participate completely in the dancing in Europe. It was estimated that about one-third of the dancers in the services are lost yearly, rotating to the United States or to new posts abroad.

The initial problem, then, was to concentrate on what to present at the College *so that the dancers could continue square dancing at home*. Problems of square and round dancing differ somewhat but both elements are basically in need of stressing Fun and Friendship first of all; then, Dancing in an elegant and smooth style.

For Round Dancing, the College offered several solutions as to how a caller could include round dancing in his programs: (1) the caller himself could learn enough about round dancing and round dances to teach simple round dances—not just mixers—and to *cue* rounds danced by his club; (2) his taw could handle the round dance program; (3) couples in the club who already round dance could help, perhaps even do the teaching.

In the excellent brochure which was given with the College course, headings give a hint as to subjects covered, i.e.: The Round Dance Program; Styling; The Square Dance Program; Timing and Tempo for Comfortable Dancing; Programming; Tips to Beginner Callers; Specific Teaching and Learning Points; Square Dance Etiquette; Standard Figures; Party Themes; Round Dance Positions in good, clear drawings; Fashion Ideas and Trends. Some round dance directions were also included.

Considering that the attitude, intent and formula of the First European College were slanted in such an excellent direction, its general concept could well be applied to similar directional courses wherever they might be needed. Proof of the pudding, the College will be repeated next year—1965.

14th national SQUARE DANCE convention



THE DATES of June 24-26, 1965, are deeply engraved on the minds of square dance workers in Texas as they make ready for throngs of visitors to the 14th National Square Dance Convention planned at that time. All Vice Chairmen have been appointed by General Chairman Roy Long and all are pushing to break the Convention record for fun and frolic.

The General Pattern

The Memorial Auditorium in Dallas will be the scene of this mammoth undertaking and some of the program events to which visitors may look forward include: programmed square dancing, round dancing, contras, teen-age dancing and pre-teen dancing. There will be square and round dance panels, workshops and clinics. Hosts and hostesses will see to the needs of square dance guests; there will be Hospitality Rooms, a Solo Booth where singles may register, Exhibitions, a Style Show, First Aid Rooms, Child Care provided and Tours of the area. The Convention After Party will take the form of a Texas Barbecue and Wild West Rodeo. There will be Trail Dances, Trail End Dances, Trail Out Dances.

Exhibitors will have more than 100 booths which will display and dispense the entire gamut of western wear plus badges, records, souvenirs, etc.

Round Dancing

The Round Dance Program at the 14th is under the supervision of Cecil and Rema Smith. Trail-End round dance get-togethers are being planned for early arrivals. A "Showcase of Rounds," workshops, clinics, panels and reviews will be presented all three days as well as wonderfully programmed round dances every evening with workshop dances included. In charge of panels, workshops, clinics, etc. will be such

able personnel as: the Aubrey Tuttlebees, Panels; the Ben Highbergers, Clinics; the Earl Eberlings, Workshops; the Joe Chapmans, Programmed Rounds; Ray Brisendines, Facilities; Earl Shaws, Hospitality; the Joe Owens, Trail-End Dances, and the Eddie Reeves, Publicity. For further information on the round dancing phase, write Cecil Smith at 3926 Fortune Lane, Dallas, Texas 75216.

Rodeo After Party

What is more Texan than a rodeo? So of course the Fabulous 14th, folks are planning one as an After Party. Real Texas beef and all of the "accompaniments" will be pit barbecued by famous restaurateur Walter Jetton who has catered to the USA from the Saturday Evening Post to LBJ! Then, appetite satisfied, dancers can settle back and enjoy the whap-thud-thwack sound of the rodeo—the cowboy clinging to a half ton of four-legged dynamite. For more information or to register for the After Party (\$4.00 per person), write Glen and LaVera Vowell, Special Events Chairmen, 644 Pine St., Hurst, Texas.

Far Away Registrants

Pre-registrations for the 14th National have already been received in Dallas for two full squares—yes, 16 square dancers—from Saudi Arabia. George and Mary McNett, correspondents for the group in Saudi Arabia, have advised the Dallas people that all of them are employees of the American Arabian Oil Company and have scheduled their stateside visit to coincide with the National Convention in Dallas. Which makes the National verge on being "International."

What? You haven't registered yet? Then do so at once, to Registration Chairman John Winter, Box 8068, Dallas, Texas 75205. Don't miss the Big Doings in Big "D."

THE DANCER'S *Sets in Order* WALKTHRU

WHY NOT GO WHOLE HOG WITH YOUR CHRISTMAS REFRESHMENTS THIS YEAR?

IF YOU THINK that title is simply a rhetorical question, you're mistaken. For this column is really suggesting just that, and calls in its experts, the Circle Eight Square Dance Club of Las Vegas, Nevada, for advice. They did it! Did what? Went "whole hog"!

Last year when planning their club's Christmas dinner-dance, the four couples responsible for its success decided they would like to serve something a bit different from the usual fare of turkey or ham. This brought up the possibilities of duck, goose, pork—Ah, pork—why not a whole pork, or porker, or a roast pig complete mit apple in his mouth?

The committee contacted a wholesale meat company and purchased a 120-pound hog. Next they arranged with a local baker to roast it in one of his large bakery ovens. One of the committee members built a special serving tray of plywood with a three-inch edge all around, and then covered it with aluminum foil. Two (very strong) men transported the

pig on this tray from the bakery to the square dance hall in a station wagon just at the time of serving. Needless to say the surprised dancers were most appreciative when this vision of edible delight was carried in.

The Circle Eights pass along this suggestion in the event you might enjoy a whole hog at one of your clubs. They advise against buying any smaller animal as being too expensive and not allowing a generous serving of meat per person. With this particular pig, the Circle Eights served fifty dancers and had enough meat left over to freeze and use for hot pork sandwiches at a later club affair.

Along with the roast pig, the club enjoyed a variety of salads, sweet potatoes kept warm in electric frying pans, baked apples and several choices of desserts and drinks. The planning committee donned chef's hats and aprons for an appropriate touch while serving.

How do you carve a whole hog? Don't ask us; that's your problem.

KEEPING TRACK

The square dancers of Fairfax County in the State of Virginia, responsible for getting the season off to a good start, decided this past fall to keep track of where all newcomers to the activity heard about the hobby. The Department of Recreation, sponsoring square dance classes in the area, mimeographed forms telling about a free one-night exciter dance, with a list of all beginner classes, and registration form.

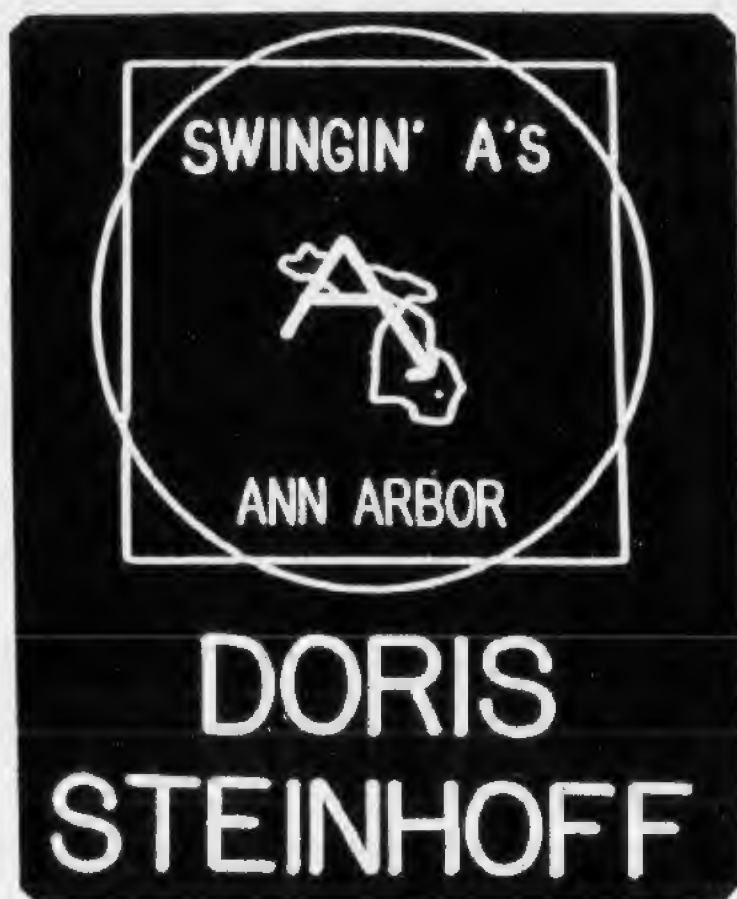
The identical interest sheet was printed on various colored paper and different colors were used to distribute to specific areas, i.e., white for Welcome Wagons, pink for Open Dances, yellow for Schools, etc. The colors will be tabulated after the classes are operating and an idea of the most profitable area in which to advertise will be determined.

This looking-ahead type of research should prove most helpful to individuals starting classes next year.

Dick Stouch and Gene Thompson of the Circle 8 Square Dance Club carve the Christmas pig.



BADGE OF THE MONTH



This month we find ourselves traveling to Michigan for our featured badge. Should you approach the city of Ann Arbor by automobile, you would undoubtedly see a large Chamber of Commerce sign featuring a map of the state with an arrow made from a giant A pointing to the location of the city and reading, "Research Center of the Midwest."

Sometime ago, two square dance groups meeting in Ann Arbor decided to amalgamate and needed to choose a new club name. This familiar distinguishing insignia of Ann Arbor came to mind and they adopted it for their design and selected the name, Swingin' A's. To further identify the badge with their location, the dancers decided to use the colors yellow and blue which belong to the University of Michigan located in Ann Arbor.

And the final touch: the club name and map outline are encircled and "ensquared" signifying the club's activity of square and round dancing. The final product is a unique and most attractive badge.

INEXPENSIVE CHRISTMAS DECORATIONS

We made a mental project for ourselves which might turn into some club holiday ideas for you: To come up with a variety of Christmas decorations which could be easily and inexpensively made from items found at home or purchased at the local five-and-ten-cent store.

Item #1 — Covering for a Table

Start by covering the top of the table with white shelf paper. Make swags of red or green net and drape as many edges of the table as will be seen. Catch the swags with bows of green or red ribbon and staple into place. At each bow attach a grouping of Christmas bells made from small white doilies, cut and glued cone-shape.

Item #2 — Wall Decoration

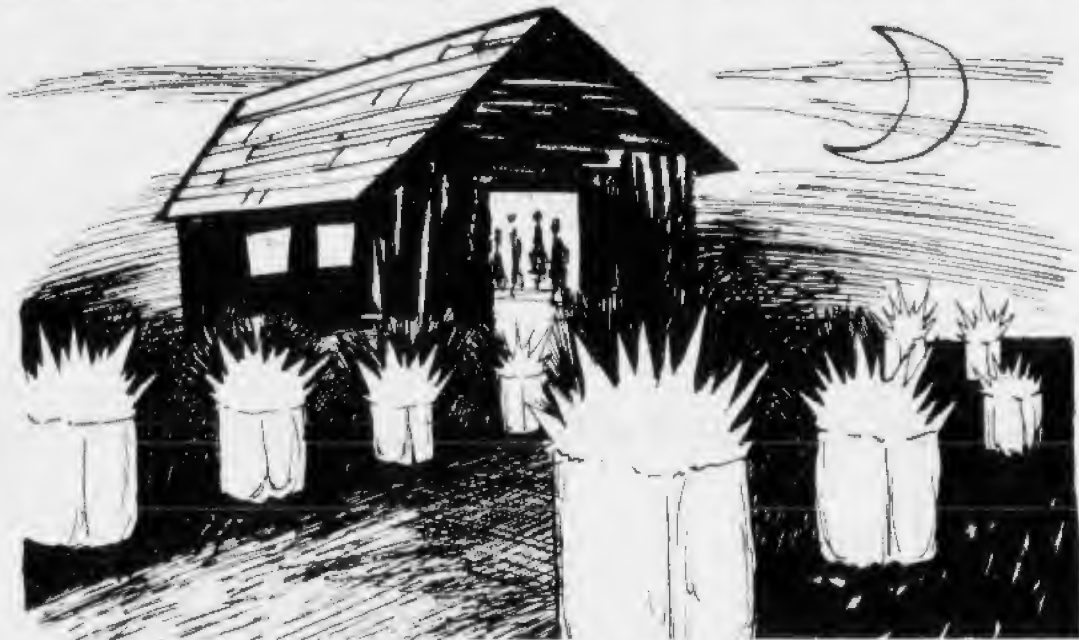
Cut a piece of cardboard to the desired size of the decoration. Use colored cardboard or very heavy construction paper, or paint white cardboard a chosen color. Glue paper ice-cream or lunch-box cups to the cardboard in a Christmas-tree pattern leaving enough space between each cup to glue the flat lid of the cup to the cardboard. This gives an interesting pattern of height and depth. Glue a brightly-colored Christmas ball into each paper cup. The Christmas ornaments should be large enough to completely fill the cups.

Item #3 — Decorations for the Stage or Around the Tree

Have a committee collect a large quantity of different sizes and shapes of gift boxes, or, ask each club member to bring to the dance one gift box finished as described below. Each box must have a lid. Decorate the lid with ribbon, bows, greenery, bells, artificial flowers, and any other "tie-ons" or decorations you might normally use to make a very pretty package. Scotch-tape the lid to the bottom of the box. Arrange these elegant, empty boxes however you wish at your club — around the tree, on the stage, etc. In this way the boxes can be taken home after the dance and re-used. By carefully cutting the Scotch tape you can fill the box for Christmas and simply tape the lid back in place.

Item #4 — Lighting a Pathway

A lovely way to welcome guests and members alike to your Christmas dance is to point the way with colorful luminaries. These are made from paper bags with two inches of sand in the bottom of each holding a candle. They may be left plain or decorated with designs made from colored tissue paper, glued on. One word of caution: While the candles will burn out safely in the sand, these luminaries may not be allowed in all sections of the country. Better check with your Fire Department first.



Item #5 — Using the Christmas Tree for New Year's Eve

If your club is planning a New Year's Eve Dance, hang onto that Christmas tree for just a bit longer. We know it begins to look rather drab after it's been up awhile, but try this idea. Strip off the regular Christmas decorations. Then blow up small balloons, all colors, and tie with dark-colored sewing thread. Attach many of these to the tree, hanging them at different lengths. Drape multi-colored serpentine in between. The Christmas tree suddenly becomes a gay conversation-piece at your year-end party.

(Acknowledgment is made to Connie Connaughton and Anna Lee Hetland for some of the above ideas.)

MORE ON CLUB BANNERS

The listing in the September 1964 SIO of certain regulations as regards traveling club banners has resulted in our receiving additional ideas from various groups around the square dance world. Many of these later suggestions coincided closely with those formerly presented. Some lists differed slightly or included additional points, a few of which are printed here. No list is shown in its entirety, only such items as might be in addition to

The WALKTHRU

those already presented in the earlier issue. Perhaps by comparing these views with those in the September issue any club looking for such rules will have enough suggestions to come up with its own list.

Vince and Louise Spore of Elkhart, Indiana, sent along these ideas which pertain to clubs in their area:

Any open club that has a Traveling Banner is eligible to compete for another Traveling Banner within their radius.

The radius has been established as 50 miles, using a compass on the map . . .

. . . a pocket must be provided on the back of the banner to show . . . radius of your club's Traveling Banner . . . name and address of club . . . name and address of caller . . . name and address of person to notify if your banner travels again.

If a club does not dance during the summer months it must return all banners to their home clubs at the end of the dance season.

The Shoreliners' Square Dance Club of Guilford, Connecticut, adds these suggestions to banner rules:

Two or more qualified sets from a guest club . . . may claim the Travel Banner or may have a small souvenir banner to keep instead . . .

No club may receive any style banner from this club more than once in any six month period.

This club reserves the right to withhold the Travel Banner from circulation, also souvenir banners, for reasonable cause.

Clubs claiming banners must be active and holding regular and some open dances at time of their visit to us.

One club member(s) will have charge of all banners, copies of rules and banner record book. Record must show what club has Travel Banner, date taken and date retrieved, also what clubs have received small banners and the dates taken.

And here are two additional rules which belong to those designed by the East Coast Dancers, a group representing some 10 square and round dance clubs on the Eastern coast of Florida.

Clubs may not call ahead to find out if a banner is available (in order to reserve it).

If a club has not retrieved its banner within six months, as might be the case of a small

The WALKTHRU

club who finds it impossible to get a square to travel, then the banner should be returned via C.O.D. mail to one of the club's officers.

And lastly, the Heidelberg Hoedowners of Heidelberg, Germany, have started a new custom which certainly sounds like an excellent idea. When their club visits another group on a regular dance night, instead of taking the banner home with them, the Hoedowners pin a Heidelberg Hoedowners Visitors' Badge on their hosts' banner. This reminds the hosting group of the dancers who visited them, and the visitors in turn take away happy memories of a pleasant evening.

SQUARE DANCE PARTY FUN

Christmas Relay

Just a year ago, Jerry Helt gave us a most unusual and appropriate stunt to enjoy during the holiday season, and this year he again supplies our Christmas game. This time it's a very simple relay race which might be enjoyed by your club during some intermission period.

Select two teams; there is no limitation as to men or women or even to the actual number who participate. You will need a chair for each person involved and the chairs for each team must be lined up side by side.

After the teams are seated, have the first contestant on each side slightly elevate his legs to receive a plastic Christmas ornament you will place on his ankles. He then must pass this ornament to the ankles of his next teammate *without using hands* or simply by moving his legs over, separating his ankles and dropping the ornament to the next pair



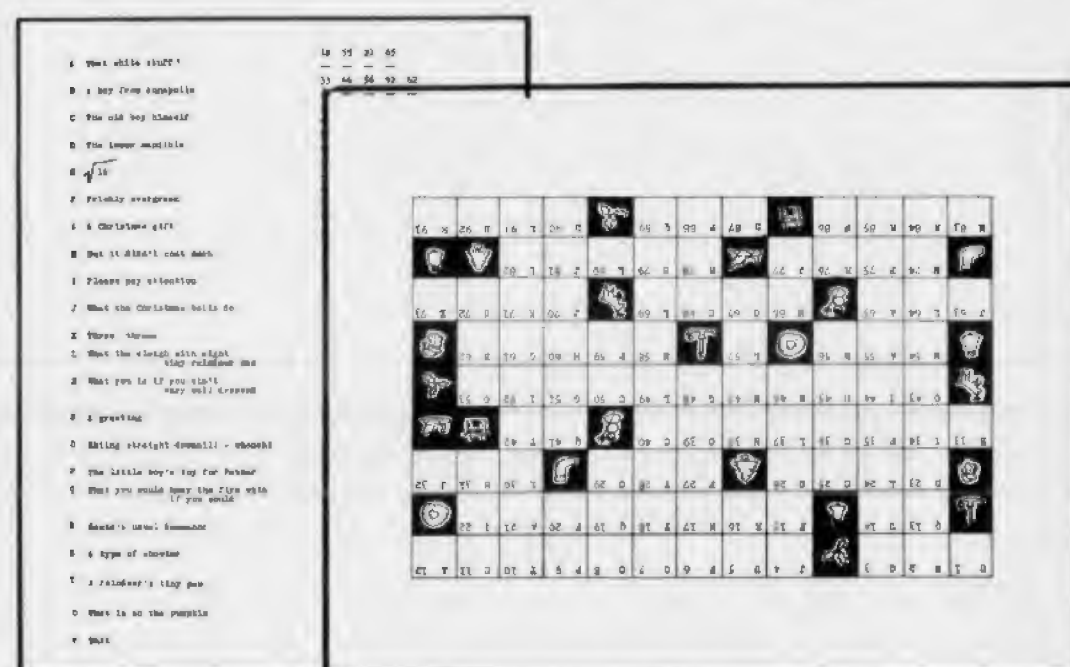
of ankles. (You can see why the Christmas decoration should be plastic and not glass.)

This continues until one team has successfully passed the ornament all the way down the line without dropping it. If it misses somewhere and hits the floor, it must be retrieved and started over again from the head of the line.

A Puzzling Christmas Greeting

Bill and Janis Johnston of Skippack, Pennsylvania, have a square dance barn up that way known as Lochwood. They also have an ingenious family who delight in sending out a Christmas card which makes you think and work a bit before you can discover from whom the greeting comes.

Their Christmas message is in the form of an original crossword puzzle. One side of the card carries a list of definitions, prefaced by a letter of the alphabet and followed by the correct number of blanks for the answer, each blank carrying its own coded number.



After you have properly answered these definitions, you move to the other side of the card where numerous empty spaces in a crossword puzzle, each one captioned with its own coded letter and number, stare at you.

Then you go back to the first page and look up each letter and number and fill the appropriate answer into that space—which (if Christmas hasn't come and gone by this time) finally spells out a cheery greeting to you from the Johnstons.

We're just curious, knowing how long it took us to decipher the puzzle, to learn how long it took the Johnstons to diagram it in the first place.

We don't profess to be that clever, but we do wish you all a very MERRY CHRISTMAS from the Dancer's Walkthru!

OVERSEAS DATELINE



Europe . . . It was a real blow to the planners of the Fall Round-Up of the European Assn. of American Square Dance Clubs when their president, Ernie de Beaupre, was transferred back to the U.S. two months before he had expected to leave. The remaining officers and their dancing friends fell to, however, and carried on the organization of the Round-Up on Labor Day weekend. The work paid off, as 320 dancers registered and were enthusiastic about the proceedings. John Kaltenthaler, John Essex, Bill Higgins, Kenn Reid, were on the calling roster. Bob and Virginia Millican, Ted and Joan Jordan taught and co-ordinated the round dancing. Dancers came in from London to Madrid to enjoy the fun. The EAASDC has 42 active clubs in its membership, located mostly in France, Germany, England, Spain and Jordan. —Fred Potter

Germany . . . Coming event—the Heidelberg Hoedowners will sponsor the annual Schloss (Castle) Dance on February 13-14, 1965, celebrating 10 years of square dancing, certainly something of a record. Square dancing was started in Heidelberg during 1949 by German dancers at the University of Heidelberg. In early 1951 American Servicemen started dancing on a regular schedule and formed the Hoedowners in January 1955. Present club callers are Bill Higgins and John Kaltenthaler, who call at Patrick Henry Village Community Annex. Fall classes started on 17 September

and 52 future square dancers turn out on Thursdays. In addition to the Hoedowners, Heidelberg has Happy Pairs, with caller Jim LeBlanc. —Eugene Norris

Jordan . . . Square dancing takes place every Wednesday night in Amman, only 50 miles from the Holy City of Jerusalem, when the Jordan Square Dancers Club meets. Americans, British and Jordanians comprise the membership and dancing is at the British Council Building at 2000 hours. (!) Instructors are British Peter Shaw and American Gene Thompson and all of the dancing is to records. The club does a lot of exhibition work, putting on shows for the United States Information Agency and the Zerka Officers Club. One night the club danced at the Dead Sea Hotel, 1200' below sea level. Square dancers planning a trip to the Holy Land are invited to include square dancing with the Jordan Square Dancers on their itinerary. —Kenneth Monroe

The Philippines . . . The Pampanga Promenaders were hosts for the 5th Annual Square Dance Jamboree at Clark AFB which was attended by all Philippine square dance clubs. The fall classes graduated on October 7 and new classes commenced on October 14. They are held at the Silver Wing Service Club and are conducted by Earl Kinsey. New officers of the Pampanga Promenaders are Chuck Sterle, Vern Moore, Vi Stidham and Connie Gonzales.

Scenic Bangio was the setting for a gathering of dancers who arrived at John Hay Air Base by train, bus, car and air from various clubs thruout the Philippines.

Okinawa . . . Okinawa Callers Assn. hosted the Keystone Jamboree on October 23-24. The Rice Paddy Promenaders of Kadena Air Base and the Oki-Docers of Naha Air Base assisted in the arrangements. Clubs from Japan, the Philippines and Guam were expected to participate. —Dave Schroeder

Square dance graduates of the Avalon Stompers Western Square Dance Club, which dances in Argentia, Newfoundland, at the southern tip of the Avalon Peninsula and members are mostly service personnel.





STYLE SERIES:

A LOOK AT THE OCEAN CHAIN

AS SOME OF YOU long-time readers know, we have always been intrigued with good, smooth all-work dances, especially those continuous movement affairs such as the grand square where the head couples are active in one movement and the sides are simultaneously undergoing a different series of actions.

This has taken us thru the family of the grand square, including the grand prow, grand slam, etc., the family of the teacup chain and others. We now invite you to take a look with us at an invention dreamed up by Pete Sansom of West Palm Beach, Florida. We origi-

nally met Pete in London in 1957 in the earlier days of his calling career and, for that reason, take double pleasure in going over the style pointers of the Ocean Chain.

The best way to describe this is to say that, starting from a square (1), the head ladies move into the center to make a right hand star. At the same time the side ladies, leaving their partner, move to their corner man for a right hand turn (2). In all the hand turn movements, we suggest you *try* hands up—pigeon wing grips. They seem to work out most smoothly and allow for a more comfortable balance later on (3).

The ladies starring in the center make one complete 360° revolution. At the same time, those turning at the head positions will go all the way around and then half way more to end in a line of six so that the head men are holding left hands (pigeon wing) with their partner, right hands with their corner, and the





ladies in the center are holding right hands (4). At this point, they rock forward and back in a six man ocean wave.

Releasing left hands, the three pairs again turn by the right as couples (5), moving half way around. All four ladies move to their original opposite man for a courtesy turn. That means that those ladies who were turning with one of the head men move on, counter-clockwise, to the opposite side of the square and to the side men. Those ladies coming from the center move to their opposite head men (6) for a courtesy turn (7).

At this point, the movement is partially completed and (for purposes of orientation only) we have asked the dancers to stop at this point just so you could check their positions (8).

Continuing on (without the stop shown in 8), the side ladies would now repeat the action taken earlier by the head ladies—going into the center, making a right hand star and turn-



ing it full around. Simultaneously, the head ladies would move to their right, turning that side man with a right hand swing. After a full turn in the center, the side ladies would give a left to their original opposite man who, having finished a full right hand turn, would retain the lady on his right and end in another ocean wave line of six (similar to illustration 4, but with the line now running across from the side positions).

Following a balance, every one of the six again turns by the right half way around so that the ladies return to their original partners. The end result of all of this is as though the ladies had done a grand chain across and back.

Doubtless, there are many variations to this movement, all fun. But we take our hats off to Pete for the Ocean Chain. Chances are, when working with this, you'll come up with a descriptive call that will work fine with your dancers.



WHAT THEY ARE WEARING

IMAGINATIVE USE of unusual materials has come to be a part of the square dance fashion scene. On this page are shown three different treatments of "sari" material, that wonderful, gauzy stuff from India, for square dance party dresses.

(1) *Rose Widman — Studio City, Calif.* — When Rose was gifted with an exquisite turquoise and blue sari she was inspired to have it converted into a square dance dress but yet keep the effect of the draped gown the Indian ladies wear. The bodice, which uses the border stripe for wide shoulder straps, was lined



Rose

with soft cotton material; the skirt with nylon organdy and a ruffle was added to the bottom of the lining to give extra body and weight. A separate section of the sari was draped over the shoulder to end in a panel against the full skirt. An ornate pin fastens this section at the waist.

(2) *Evie Rockwell — Oakland, Calif.* — Evie had her sari square dance dress made at an Indian store in Hong Kong while she was touring with the American Square Dance Workshop group last spring. The original sari was 43" wide and 5½ yards long in a changeable greenish-blue. It had a 13" gold border at one end; a 1¾" border along the sides. Individual gold leaf designs repeated the border pattern throughout the body of the material. The top



Evie

of the fitted bodice was cut from the 13" border and made with a square neckline and 2½" shoulder straps. The bodice was lined in green silk. Using the remainder of the sari, the skirt was cut with the 1¾" border at the hemline to give ample fullness and then pleated to the bodice. Another border made the belt.

(3) *Roberta Van Antwerp — Long Beach, Calif.* — Roberta, also a part of The American Square Dance Workshop tour, purchased her sari in the Orient and had it converted into a square dance dress by Lee Shipley when she returned home. Roberta chose a deep blue and gold color. The bodice of the dress has a pleated midriff using the gold border from one end of the sari and there was exactly enough left for the tiny cap sleeves. The narrow gold stripes lengthwise on the sari were cut and sewn on the 6-gore skirt in a pointed effect to resemble two rows of gold braid. With the dress Roberta wears a full petticoat in a matching shade of blue, edged in gold sequins.

Roberta



MUSICAL CALLERS

OR—WHO PLAYS WHAT?

Bill Johnston

THE WORLD OF SQUARE DANCING is constantly turning up the most fascinating information about itself and the talented people who move therein. Several months ago, a small notice was inserted in *Sets in Order*, deep among the advertising in the back of the book, which made inquiry about callers who could play musical instruments. They were invited to write in and tell all. Soon a sound wave began to break over *Sets in Order* as information—and pictures—poured in from far and near.

Here we meet some of the “musical callers” and learn about their multiple skills. Put together, what a “symphonic” square dance band they’d make.

Guitar Section

Dick Leger in Warren, R.I., plays and calls with his guitar and often uses additional music with his calling. Close (family) harmony is achieved by violin (Dick’s mother-in-law); bass (father-in-law); piano (sometimes wife Sue); drums (sometimes Dick’s brother-in-law). Besides guitar Dick plays piano, cornet and drums and Sue plays symphony-type French horn as well as piano. Dick considers himself a fortunate caller to be blessed with a built-in family square dance orchestra.



Dick Leger



Victor Meyer, Jr. of Eastend, Sask., Canada, is 20 years old and started playing a ukulele 6 years ago. Later he switched to a flat top guitar and now has an electric guitar. Victor has been a square dancer for some 5 years, starting out with a teen age club. He belongs to two adult square dance clubs and does some calling for them but most of his calling is for the square dances held by the 4-H Club.



Victor Meyer, Jr.

Jay Fenimore of Hollywood, Fla., began playing ukulele at the age of 5. This was followed by piano at 8, guitar, banjo and organ. During high school days, he had his own radio show and played other radio and stage shows, too. Jay has been playing orchestra and combo dates ever since; leads a square dance band,

The Pine Center Gang. He has been a professional organist in restaurants and lounges. He uses the guitar to accompany his calling.



Jay Fenimore

A2C Jack Coxall, stationed at Spangdahlem AB in Germany, plays guitar and "sings" (the quotes are his) western songs. Jack is new to square dancing, having graduated from a class in October, 1963. In January, 1964, he took over calling duties for the Skirts and Flirts Club on his base. He keeps his guitar-playing and calling separate so far; finds it hard to choose which he likes the better.



Jack Coxall

On Piano

Carl Geels of Fort Wayne, Ind., attacked the harmonica at the age of 4, took piano lessons at 6 and played his first square dance (with Dad on the violin) at the age of 9. There was a busy apprenticeship of barn-warmings, threshing parties and the like and finally Carl started calling country-style dances in 1938. He played in high school and college bands; organized a traveling troupe during World War II which entertained service people in Africa and Italy. After the war, Carl took to western style calling, has taught, promoted, appeared on TV and radio shows and is presently calling every Monday night at home—to his electric piano—and roving the countryside calling one-night stands. Carl and his wife Betty, who met at a square dance, have 9 children ranging in age from 18 years to 8 months. "A full square and a lady caller," says Carl.



Carl Geels

Jack O'Leary of Springfield, Mass., has a deep-rooted love of music. He studied piano for 10 years, starting at the age of 7 and has appeared many times on TV and in stage shows. His specialty is "ragtime" piano. Jack, just turned 17, is one of the youngest callers in New England and has been calling for nearly three years. He entered college last fall and in spite of a busy academic and calling schedule, studies banjo on the side. Altho' he uses no instruments in his calling, he finds that the experience gained in timing and rhythm has been invaluable.

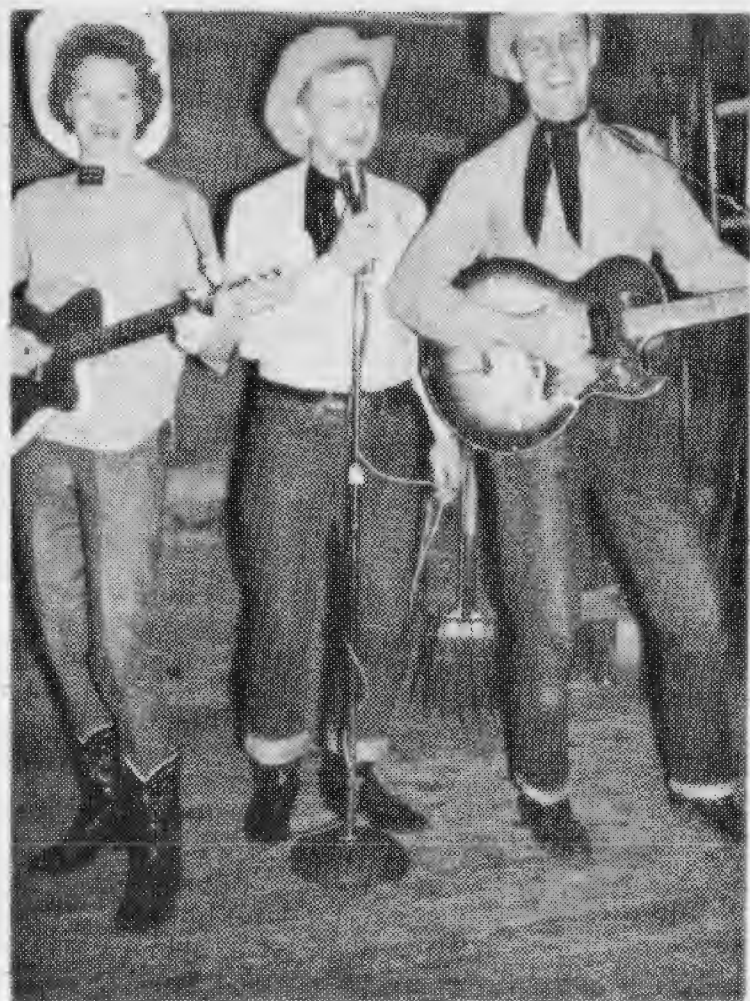


Jack O'Leary

The Trio

Marilyn Holyoke, Bruce Trencholm and Lee Spalding live up in Brewer, Maine, and all call and play musical instruments. Marilyn calls for Barnyard Shufflers of Orrington and uses her guitar as accompaniment. "I play plain old chords," she says, "but am venturing a little on pickin' out the melody!" Bruce calls for Spud Spinners of Glenburn. He plays harmonica—but not at the same time he is calling—and is also studying guitar. Lee is caller for the V-Z Squares of Venzie. He plays guitar,

harmonica and is branching out to the mandolin. Together, the trio furnishes pretty lively music.



Marilyn, Bruce
and Lee

The Pipes Are Calling

Bill Johnston of Skippack, Pa., makes a most impressive-looking bagpipe player. Bill says he has been out of practice for a couple of years but his wife Janis presented him with a magnificent set of engraved sterling silver mounted pipes so what can he do but accept the challenge and work up his proficiency? The pipes were originally made to order for the King of Siam — sometime prior to World War I, probably. He presented them to his favorite piper, a Scot by the name of Findlay who was then stationed in Bangkok. Findlay ultimately brought them to the States and they came into the hands of James Gordon Brown, O.B.E. Jim piped the only military landing ever made by the U.S. Navy to the skirl of the bagpipes — on Attu Island in the Aleutians during World War II. Jim was killed about two years ago when his Navy plane crashed in a Florida lake and the bagpipes found their way to Bill. He does confess that it might be a little difficult to pipe and call a square dance at the same time. (That's Bill at the top of page 23.)

Scotty Stevenson in Cincinnati, Ohio, plays in the Cincinnati Pipe Band when he isn't calling or instructing square dancers. The Stevensons have been in this country just 11 years and Agnes Stevenson found her entry into square dancing here the cure for her homesickness for her native Scotland. Before

long Scotty wanted to try calling and, with his brogue, he had a ball and made literally hundreds of friends, "every one nicer than the last." The Buckeye Club gave Scotty his first calling chance and when he and Agnes became American citizens they held an open square dance, with everybody invited. The Stevensons then realized fully what a wonderful activity they had found. Scotty denies that the pipes help his calling technique but his calling billing reads, "The Rogue with the Brogue!"



Scotty
Stevenson

And that's our band in pictures, altho' there are many other callers who are whizzes on musical instruments. Jonesy, for instance, with his guitar; Joe Lewis, a real artist on the accordion; Linc Gallacher (Va.), Cal Golden (Calif.) and Jim Taylor (Mass.) who play guitar. Ernest Westrich (Nev.) is a multiple-threat man, playing Spanish guitar, piano accordion, banjo and harmonica. Bruce Johnson and Lee Helsel are adept on piano. Julius King (Mass.) plays clarinet and Tommy Thomas (Utah) played trombone with the Utah State Symphony for several years, presently plays in and manages the Salt Lake City Municipal Band. John Campbell (Calif.) plays piano; Joe Roehling (Ind.) plays banjo, ukulele and guitar. Paul Childers (Va.) plays guitar and banjo.

A grand conclave of this assortment of musical callers would certainly produce the world's wildest square dance musical bash. But wouldn't it be fun?

NEWS

NOTES FROM EVERYWHERE

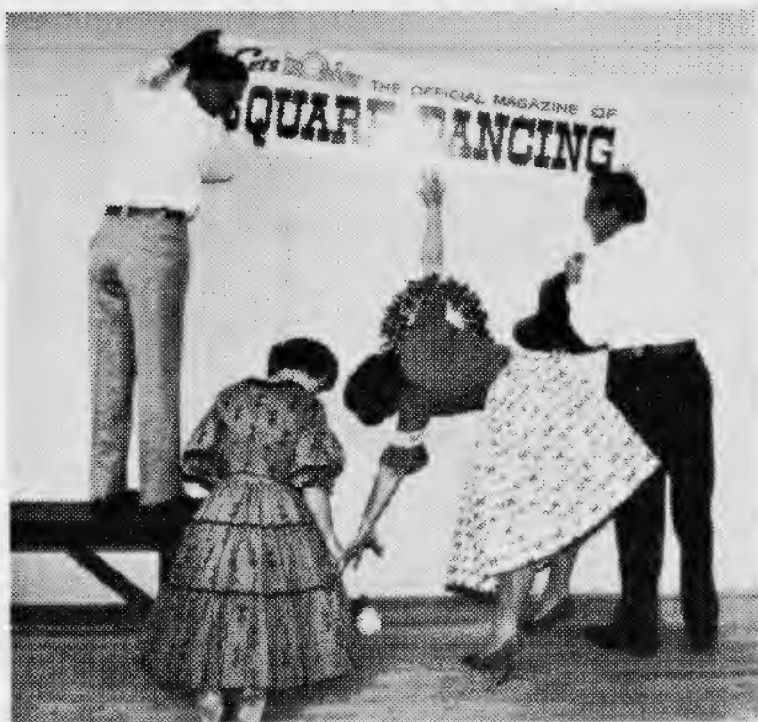
FROM ALL CORNERS OF THE GLOBE comes a steady stream of square dance news into the Sets in Order office. Here are some interesting bits and pieces which round out our coverage for the year 1964.

ROUND DANCE RATINGS

The Delaware Valley Round Dance Teachers Assn. is back in business this season testing, analyzing and studying the round dances as they come up, for presentation to their area groups. In one category (material presented at the Philadelphia Convention), Charade, Whispering and Ding Dong Daddy were tabbed, in that order, for general use. For round dance clubs, the ratings were as follows: Charade, Lilac Time and Night Theme, Whispering and Let's Dance for the first five.

Ratings which members requested on other materials saw Hooten Toot, Dancing on a Moonbeam, Tattle Tale Waltz, Harvest Moon and Hillbilly Two-Step in the lead for general use. For round dance clubs, Dancing on a Moonbeam rated first, followed by Teasin' Melody and Hello Dolly. John Nash is in charge of compiling this information.

ON THE COVER



In this December issue, members of the Sets in Order family extend to each one of you the very warmest greetings of the coming festive season. Marvin and Betty Franzen, and Jay and Helen Orem, of the Sets in Order staff, "deck the halls" with signs of Christmas, while (above) a bit of *cutting up* interrupts the cover shooting session, with Becky in the act.

THIS WE LIKE

From Mike and Monitor, publication of the callers association in D.C. (NCASDLA), this line—"When in doubt—Swing!"

A GIRL FOR TAYLORS

Michigan caller Dave Taylor and his wife Angie have a male quartet of lads ranging in age from 3 to 12. The group has now been joined by a female vocalist—a brand new baby girl born last September.

NEBRASKA CAR CARAVAN

Information on the Nebraska Car Caravan to the 14th National Square Dance Convention in Dallas next June 24-26 may be had from Glenn Lapham, 4971 So. 42nd St., Omaha, Nebr.

DANCERS RALLY 'ROUND

It was just the regular trip to the bank. Callers Van and Dottie Van der Walker of San Diego, Calif., had left their trailer for about a half hour and when they returned found it completely destroyed by an explosion of unknown origin. With it went most of their worldly goods except what they were wearing and their car. Word got around in a hurry and their square dance friends rallied to the emergency. Clothing, bedding, cookware, dishes—came from all directions. Records, books, square dance magazines, some P.A. equipment—the tools of Van's calling trade—were made available. The callers' group held a meeting and arranged a monetary contribution; the dancers put on a dance to collect further funds. It was a typical reaction of square dancers when their friends are in trouble and the Van der Walkers, in temporary quarters near the trailer park, are a couple of the most grateful people in the world. The dancers have thus acknowledged, too, the Van der Walkers' considerable contributions to square dancing and their pioneer and continuing influence on the activity as a whole.



Sandra Jacobs starts her demonstration which won her national recognition in 4-H Clubs Recreation Projects.

SQUARE DANCE PROJECT FOR 4-H GIRL

Sandra Jacobs, 18, of Nahunta, Georgia, was the National Winner in 4-H Recreation Projects at the Chicago 4-H Congress last fall and her project was square dancing. She became interested some three years ago and started off with a course in the basics. Then she began to teach the 5th, 6th and 7th graders in her home town to square dance. Some of her pupils participated later in the Florida Folk Festival. Following up the project work she developed her demonstration using magnetized dolls to set up square dance formations. Her work has been responsible for helping some 100 youngsters and many adults find the joy of square dancing. At the National 4-H Convention in Chicago Sandra was asked to call on two occasions, one of which was a square dance attended by several hundred 4-H-ers.

—J. L. Walker, M.D.

PREVIEW OF NEW ROUNDS

Round dance instructors Ivan and Aileen Pierson of Seattle, Wash., had their 7th Annual Fall Preview of Rounds last September 27. Listed in order of their rating by those attend-

ing were the following round dances: Dancing on a Moonbeam; Charade; Whispering; San Juan; Goodnight Sweetheart; Joy Waltz; Tattle Tale Waltz and Whistle Stop.

SQUARE GEMS

At a big dance held in our town last spring we ran into the problem of a floor slick as glass. We were afraid that someone might fall and we had no Slo-down. One of our club members remembered reading that granulated detergent would help — and he sells it wholesale. We sprinkled the detergent all over the floor and it worked very well. I don't know how it was cleaned off but we had no complaints from the custodian and in an emergency it is something to remember, as someone is sure to have granulated detergent or soap on hand.—Jean Morland, Wheatland, Wyo.

I have a tip to pass along to callers. When calling at a hall where the floor is shaky, use a stout table for the record turntable, with sponge sheets under the table legs. This absorbs the shock much more effectively than sponge under the turntable!

—Ken Jones—Corea, Maine

I have a little sewing hint for the ladies who like to have purses to match their dance dresses. Take a gallon-sized plastic bleach bottle and cut it down with a scissors until it is about 4 or 5 inches in height. This makes the inside of the purse. With material left from any dress, make a draw string bag and put the bleach bottle part inside. Another method is to crochet the covering for the purse. Making this purse takes very little time and you will find it roomy and practical as well as pretty.

—Dot Gremillion, Metairie, La.

A crisp new one-dollar bill goes to each one of our three contributors for their Square Gems. Square Gem ideas may be sent to Helen Orem in care of this publication.

Green Mountain Falls, Colorado, was the scene late last summer of the Second Annual Reunion of Overseas Square Dancers. The folks shown here learned their dancing and calling in such places as Germany, France, Japan, Morocco and England. The next big reunion is set for summer 1965 in Canada.



I LOVE TO . . . SQUARE DANCE

By Beryl Frank—Pikesville, Md.

I love to square dance in the fall
When leaves fall off the trees,
For autumn nights are brisk and cool
And dancing's sure to please.

I love to dance at Christmas time
In spite of falling snow;
The winter is a stimulant
That makes me do sa do.

I love to dance in springtime
Either April, May or June
And sometimes nights are warm enough
To dance beneath the moon.

I'm really an enthusiast—
Won't pass a square dance by
But blessings on the caller who
Will ease up in July.

PITCHUM & PULLUM CAMPER DANCERS

Everett and Thelma Davies of Peoria, Ill., are founders of the Pitchum & Pullum Chapter of the National Campers and Hikers Assn. Last January they, with some 10 couples from their chapter, took square dance lessons under the direction of Wayne Boynton. They are now members of Pleasant Hill Twirlers and are also square dancing on their weekend campouts. They are interested in forming a Square Dance Camping Club in Illinois and would like to hear from other square dancers who like the idea. During the summer months they spend their weekends camping in Illinois State Parks and private campgrounds and it is their thought that if they could get a schedule of dances

from each square dance club in the state, they could plan their outings to coincide with the square dancing. Anyone wishing to contact the Davies may write them at 1605 N.E. Madison Ave., Peoria, Ill. 61603.

QUOTATIONS ON THE DANCE

Folk Dancers' Guide has published quotations on the dance by eminent authorities thru the ages. Here are some to delight you:

"Beautiful as is the symmetry of any form, if the form can move we seek a more excellent symmetry. The interruption of equilibrium stimulates the eye to desire the restoration of symmetry and to watch the steps through which it is attained. This is the charm of running water, sea waves, the flight of birds and the locomotion of animals. This is the theory of dancing, to recover continually in changes the lost equilibrium, not by abrupt and angular, but by gradual and curving movements."

—Ralph Waldo Emerson

"I am certain that movement never lies . . . I am not saying that a good person makes a good dancer or that a bad person makes a bad dancer. The motivation, the cause of the movement, establishes a center of gravity. This center of gravity induces the coordination that is body-spirit, and this spirit of body is the state of innocence that is the secret of the absolute dancer."

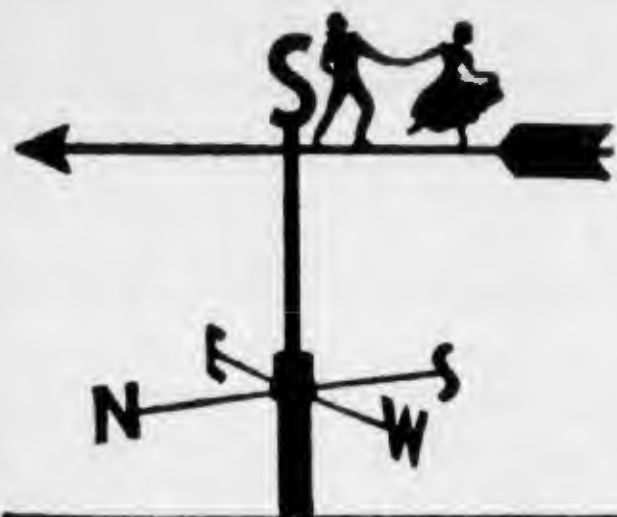
—Martha Graham

"Nothing so clearly and inevitably reveals the inner man than movement and gesture. It is quite possible, if one chooses, to conceal and dissimulate behind words and paintings or statues or other forms of human expression, but the moment you move you stand revealed, for good or ill, for what you are."

—Doris Humphrey



Speaking of reunions, these folks represent a most unusual group. All members of the Sherifian Squares originally met at Nouasseur Air Base near Casablanca in Morocco. They have now "rotated" to the States and this reunion held in Tucson, Arizona, during the summer was a festive occasion, indeed. Their next reunion is set for summer, 1965, in Nebraska.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

British Columbia, Canada

Young caller Geoff Burrett of the Courtenay Branch of the Bank of Montreal, had an article in a recent issue of the bank's publication, "Staff." It was amply illustrated and probably induced some of the bankers to seek out a square dance class.

Alaska

The Dudes and Dames Square Dance Club at Elmendorf AFB in Anchorage helped commemorate the 17th birthday of the United States Air Force with a festive square dance on September 19. Ida Adams, taw of Caller-Teacher Ed Adams, cut the birthday cake for about 80 dancers and guests. Square dancing is the second largest activity sponsored by the base community center and seems destined to grow, what with 175 new students signing up for the beginner class last fall.

—SMSGT. Howard Dougherty

Oregon

At the Oregon State Federation meeting on September 20, it was announced that Sterling Welch will be General Chairman of the 1965 Summer Festival Aug. 5-7, at Coos Bay or North Bend, adjacent cities in the South Coast area. The Winter Festival will be held at the Fairgrounds in Eugene on January 29-30, 1965, with Dick Houlton as the featured caller and Buddy Randall as Chairman. The gavel was passed at the September meeting from the hands of George Ullrich to those of John Rathbun with the installation of new officers. Serving with John will be Ed Ketola, 1st V.P.; Seward Eggleston, 2nd V.P.; Ken Searl, Treasurer; Dot Little, Recording Secretary; Kathleen Fudge, Corresponding Secretary, and Jim Sutton, Membership Chairman. —Faye Rathbun

Washington

Plans are in full swing for welcoming trailer- ing visitors to the 3rd Far Western Square Dance Convention in Seattle on July 15-18, 1965. Cavanaugh's River Bend Trailer Park has been contacted for spaces for 250 trailers and campers. Rates are reasonable and interested

trailerites are invited to write for Registration Blanks and Trailer Cards to Bill Twilley, P.O. Box 371, Kenmore, Wash. —Shirley De Sisto

Tennessee

Officers of the Greater Memphis Square Dance Assn. for 1964-1965 are: Harold Williams, President; Charles Shirley, Vice-Pres.; Carroll Cummings, Secretary, and Leonard Green, Treasurer. This association has put out an excellent booklet which presents the history of square dancing in Memphis; places to dance; a roster of members and the by-laws.

Louisiana

Junior Hoedowners, 9 to 12 years old, of New Iberia, entertain twice monthly at the Consolata Home for the Aged. The club has been active for two years and at present has a membership of 50. Their Annual Jamboree last summer was attended by 100 junior dancers. —Bo Bonini

Over 250 squares enjoyed the calling of Dave Taylor and the round dance leadership of the Pete Petermans in New Orleans on September 11-12. One of the highlights was the Callers Breakfast at which even the new Mayor of New Orleans, Vic Schiro, participated in the repartee. Music for the dancing was by the Rhythm Outlaws. —Marye Jane Joly

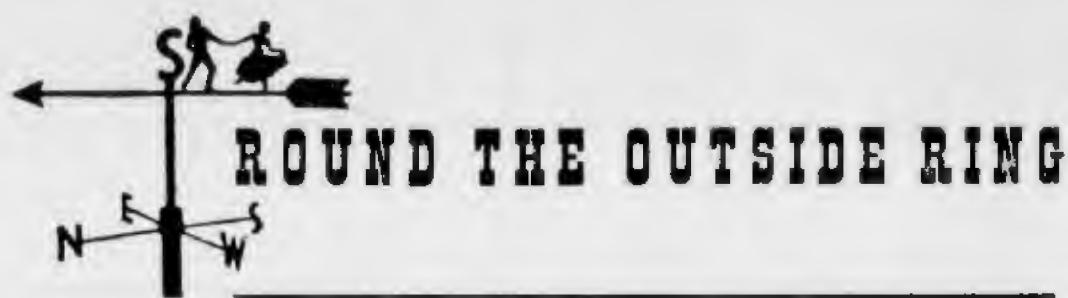
Virginia

Purcellville Skating Rink in Purcellville will be the spot for the Virginia Jamboree on February 6. The callers are Blackie Simmons (The Yankee) and Jimmy Heatwole (The Rebel). Reservations may be sent to Van Maddox, 5632 Park Rd., McLean, Va.

Merrimacs of Norfolk have changes in two departments. Bob Lockwood is the new president and Bill Zambella, formerly of Washington State, is the new caller.—Maxine McKinney

Florida

The Florida Round Dance Spectacular is planned for January 17 from 2 to 8 PM at the Municipal Auditorium in the Civic Center, Sarasota. Harold and Myrtle Eicher will M.C.



ROUND THE OUTSIDE RING

Ontario, Canada

The Toronto East Area Caller's Service started off their dancing season with Ken Pask of Calgary as the host caller. The host club for the night was Buttons and Bows of East York. The Halloween Dance on October 31 had Martin Mallard of Winnipeg at the mike.

—Marg Hough

The Seaforth Whirl-A-Ways were recipients recently of a Friendship Banner and held a special dance on Sept. 12 in the new Lions Park Pavilion to present this banner to the couple who had traveled the greatest distance to attend. The banner was originated by the Port Elgin Town and Country Swingers.

—Art Shepherd

Merry Mixers of Leamington, in their third year of activity, dance 1st and 3rd Thursdays and visitors are more than welcome. On the club's invitation to the new season, the insignia of two hand mixers with "beater" legs decorated the page which also held a poem telling plans for the months ahead.

—Flo Dobbins

New York

Following a highly successful summer outdoor season, the Department of Parks in New York City announce their winter program as follows: Square and folk dancing Thursday nights at Lost Battalion Recr. Center, Queens; round dancing on Tuesdays at Mullaly Recr. Center, the Bronx; special dance programs for senior citizens Friday afternoons at Jay Wright Golden Age Center, Manhattan; also for senior citizens every Monday afternoon at Owen Dolan Golden Age Center, the Bronx. Joe and Alice Nash are in charge of these dances.

New Jersey

Circle Eights of Tenaflly began their dancing season on Sept. 14 at the Mackay School and dance 2nd and 4th Mondays. The George Miltons are presidents of the club and Marty Winter is caller.

—C. M. Bogart

The fall meeting of the Northern New Jersey Square Dancers Assn. was held in Fanwood. Two new clubs—Hi Taw Twirlers of Spring Valley and Isle Squares of Staten Island—were accepted as association members.

Graduates of Al Aderente's summer Callers

Class held a New Callers Carnival on October 11 in Edison. Curley Custer from Maryland called the annual NNJSDA fall dance on October 31 in Florham Park.

Kansas

The Kansas State Square Dance Convention will be held on April 9-10, 1965. Over 2000 square dancers are expected at the Sports Arena there. Melton Luttrell of Fort Worth, Texas, will be featured caller and M.C. Dena and Elwin Fresh of Wichita will be round dance instructors. Cliff and Smiley from Oklahoma City will furnish the music. General Chairman of this convention is James Hopen-gardner and co-sponsors are the Hutchinson area clubs and the Hutchinson Recreation Commission. For further information write Les Keller, c/o Commission, 101 South Walnut, Hutchinson.

Indiana

The Fall Foliage Festival is one of Indiana's outstanding yearly events and always features square dancing on the program. This year the date was October 17 and the place was the National Guard Armory in Martinsville.

—Maxine Naugle

Michigan

Aces and Eights is a new club in Milford with Ed Russell as caller. The folks meet 2nd and 4th Saturdays at the Lutheran Activity Bldg. and visitors are welcome.

The Michigan Square Dance Leaders Assn. elected the following as their 1964-1965 officers: President, Lloyd Vanderbeck; 1st V.P., Harley Wood; 2nd V.P., Bill Hopkins; Secretary, Mildred Brennan; Treasurer, Wendell Abbott.

—Ed Russell

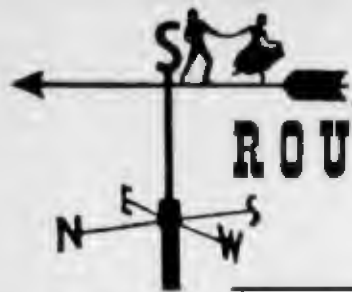
Again hardy square dancers made the "Bridge Walk" last Labor Day across Mackinac Bridge. Seven squares of dancers performed at the St. Ignace end of "Mighty Mac," with plenty of cameramen present. After dancing the group took the "big hike" across the bridge—4½ miles—and then assembled at the speakers stand for another go-round.

—Herman D. Ellis

Nebraska

Ralston Checkerboard Squares will sponsor a New Year's Eve Night Owl Dance at St. Gerald's School Gym, Ralston, on December 31 with Bob Martens as caller. Dance will start at 9 P.M. and home-made rolls and coffee will be served at 11 P.M. Dancing will go on all night and breakfast will be served from 2 A.M. to 4 A.M.

—Jo Ann Lewis



ROUND THE OUTSIDE RING

What next? Swinging Stars Young Adult Square Dance Club of Omaha earned their "haunted house badges" by dancing in an old house that had been fixed up to meet the specifications. Dancers toured the house with the aid of "spooks" and the instructions of caller Tom Rinker.

Colorado

Plans are already in progress for the Colorado State Festival to be held in Denver June 4-5 in the City Auditorium. Walt and Marion Lostroh are General Chairman and can supply further information if written to at 3435 S. Emerson St., Denver.

Colorado's Governor Love proclaimed the week of Sept. 13-19 as "Learn to Square Dance Week." In conjunction with the proclamation the Colorado State Square Dance Assn. sponsored a dance at the Civic Center in downtown Denver. Over 250 enthusiastic dancers attended.

Owen Millman, president of the Colorado State Assn. announced a *publicity* contest for square dancing. A trophy was awarded to that one of the five State councils which had the most printed publicity or TV and radio coverage in connection with "Learn to Square Dance Week." This is one contest where there were no losers—all would win square dancing friends—the greatest reward of all. —*Jack Halfacre*

Utah

Drew Whitney of Ogden was honored with a special trophy presented him on September 4 in recognition of his outstanding square dance leadership in the Ogden area. Club caller Garth Pierce of the Red Hots Square Dance Club made the presentation. —*Ed Clark*

California

Over 700 participants made the first Associated Square Dancers General Meeting on September 20 a big success. An interesting addition to these quarterly meetings was begun last year by then-president Cliff Ramsey—a panel discussion on some phase of square dancing, with well-qualified people stating their views. Current president Bill Barton is carrying on this worth-while phase and for this meeting the topic was, "Why a Square Dance Association?" Charlie Corbin, A-Square-D's 4th president, and Acey Letterman, current presi-

dent of Western Assn., were the panelists.

The 4th District Beginners Hoedown on November 29 at Cerritos College in Norwalk was anticipating 500-plus eager class members, along with their sponsoring clubs and callers, in attendance.

The Glamour Dance of the Year is planned by A-Square-D for February 7, 1965, at the Hollywood Palladium—the Annual Sweetheart Ball. —*Nellie Noe*

Kenny McNabb was caller at the Square Dance Jamboree held in conjunction with the Great Western Exposition and Livestock Show in Los Angeles on November 22.

When someone asked square dancer Mary Lewis of La Puente how she would like to celebrate her Silver Wedding Anniversary, Mary replied, "I'd like to be with all my square dance friends." This was echoed by husband Don so, with fellow dancers doing the arranging, Mary and Don were honored on October 4 with a dance at the VAW-CIO Hall in Bell. In spite of unseasonable hot weather, hundreds of dancers turned out to dance to M.C. Bob Ruff, guest callers Arnie Kronenberger and Bob Osgood, and to congratulate the happy Lewises. Mary and Don are some of the "models" for the Style Series photographs in Sets in Order.

"Dip and Dive in '65" is the slogan chosen to publicize the 12th Annual State Square Dance Convention in Bakersfield next May 21-23, with Ken Ulery as General Chairman. Exhibition Chairman is Mary Ann De Groff who invites all exhibition groups wishing to appear at the State Convention to contact her at 530 Brenthaven Pl., Anaheim. Teen groups will man the cloak room facilities. —*Joan Smart*

Texas

Odessa was the locale of the Square and Round Dance Jubilee on November 13-14. Callers were Joe Lewis and Tex Brownlee; Charlie and Bettye Proctor handled the rounds. Schroeder's Playboys made the music and a chuck wagon barbecue was outstanding.

Arizona

The 2nd Annual Pinal County Square Dance Festival took place on November 20-22 at the Francisco Grande Motor Inn near Casa Grande. Ed Berryman of San Diego, Calif., was featured in the calling department; Bob and Helen Smithwick were in charge of round dancing. Schroeder's Playboys furnished music.

—*Patricia Whitten*

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December 1964

FEELING THAT the terminology, "Cross Over," needed a bit of working over, George Elliott this month comes up with nine drills where certain designated people within the square leave their position, walk forward and follow the next call. There's nothing difficult about the *cross over* but it's just tricky enough that even the most capable dancers at times are tripped up. You'll enjoy giving these a try.

Promenade but don't slow down
One and three wheel around
Do a right and left thru with the couple you found
Just the girls cross over and star thru
Boys hook right go four in line
One full turn
Bend the line, now a right and left thru
Now just the boys step across and star thru
Girls hook right go four in line
One full turn
Bend the line, trail thru
Find old corner for a left allemande

Forward eight and back with you
Two and four do a right and left thru
Same ladies chain
Head ladies chain
Turn the girl and roll away
Go up to the middle and back
Same four star thru and circle four
With the outside two
Head gents break and make that line
Forward eight and back in time
Gents cross over and allemande left

Forward eight and back with you
Two and four a right and left thru
One and three right and left thru
Turn 'em twice don't take all night
Same two ladies chain to the right
Face to the middle in the usual way
Two and four a half sashay
Head ladies step across
Find old corner for a left allemande

Two and four go forward and back
Same ladies chain
One and three half sashay
Go up to the middle and back that way
Same four star thru
Split two, round one and line up four
Forward eight and back once more
Men cross over
Find your partner and promenade

One and three go forward and back
Same four square thru go all the way around
With the outside two do sa do one time around
An ocean wave when you come down
Balance forward and back
Then swing thru, a right and left
And balance forward and back
Then square thru go all the way around
When you come down turn back
Do a right and left thru
All four ladies step across
There's old corner, left allemande

One and three go forward and back
Do a right and left thru two by two
And a right and left back
Turn 'em twice feel their heft
Same two ladies chain to the left
Turn the girl like you always do
One and three pass thru and separate
Go round one and line up four
Forward eight and back once more
Now pass thru and turn back
Men cross over to a left allemande

Allemande left in the Alamo style
A right to your honey and balance awhile
Balance in and balance out
Men cross over, girls turn about
To another Alamo and balance
Swing by the left half about
And balance in and balance out
Gents cross over, girls turn about
Another Alamo and balance
Swing by the left turn half about
And balance in and balance out
Gents cross over, girls turn about
Another Alamo and balance
A left hand swing turn half about
Balance in and balance out
Gents cross over and all face out
Circle to the right
A left hand swing go right and left grand

Forward eight and back with you
Two and four a right and left thru
One and three half sashay
Go up to the middle and back that way
Go down the middle pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Inside four a right and left thru
The other four cross over
Behind that two star thru
Now substitute
Inside four a right and left thru
Turn the girl and pass thru
To a left allemande

(Please turn page)

(One more Elliott)

One and three half sashay
Go up to the middle and back that way
Go down the middle pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Ends cross over to a left allemande

STANDARD FIGURES

WALKIN

By Joe Johannson, Transcona, Manitoba

Four ladies chain across you do
Turn 'em on around then the head two
Cross trail thru and U turn back
Star thru and circle half
Pass thru and star thru
Cross trail thru and U turn back
Star thru and circle half
Star thru and square thru
Three-quarters round look out man
Allemande left

REVERSE IT GIRLS

By Wendell Abbott, Stockbridge, Michigan

Four ladies chain is what you do
Side couples go right and left thru
Same ladies chain to the right you do
Head gents face your corner and star thru
Then circle up eight is what you do
Four gents go up and back
Then square thru four hands, men
Split two make lines you're told
Pass thru the ends cross fold
Girls turn back and Dixie chain
Follow her man, girls turn back
Left allemande

GRAND SWING THRU #4

By Gordon Blaum, Miami, Florida

Two and four do a right and left thru
Head men take your corner and your partner
Go forward six and back with you
Go forward again and do sa do to an ocean wave
Rock it, grand swing thru
Swing by the right, swing by the left
Rock it son, men run, bend the line
Those who can right and left thru
Roll away with a half sashay
All four men Dixie style to an ocean wave
Rock it son, walk ahead, left allemande

GENE'S THAR

By Gene Pearson, Groves, Texas

Head two ladies chain to the right
Four ladies chain across the town
Heads to the right circle up four
Head gents break to a line
Forward eight and back you reel
Pass thru, wheel and deal
Center four go right and left thru
Pass thru, star thru
Square thru four hands round, give a right to
the next
Wrong way thar, gents back in a left hand star
Shoot the star, skip one girl
Allemande left

FIVE BREAK

By Ray Vierra, Concord, California

Ladies chain three-quarters round
All four ladies chain across
Heads square thru four hands around
Eight chain five, allemande left

SINGING CALL x

UP AND DOWN

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 1044, Flip instrumental with
Bib Van Antwerp

INTRO, BREAK and CLOSER

Four ladies chain across and I'll tell you why
You chain 'em back to the same old guy
Join hands and circle to the left awhile
Reverse back the other way, walk it single file
Girls step out and backtrack, your partner box
the gnat

Pull by your corner allemande
Come back and promenade round with the
calico gown

And then you swing her up and down

FIGURE

Head two go forward up come back a half sashay
Pass thru separate, round just one I say
Box the gnat in the middle, square thru
three-quarters too

Swing with the corner girl, she's looking for
you to

Allemande the corner maid a grand old right
and left

Keep in time and promenade the set

*You've just found a lady who will follow you
around

So now you swing her up and down

ALTERNATE FIGURE

Head two go forward up, come back a half sashay
Pass thru, both turn right, behind those two
you stay

Center two a right and left thru and don't be blue
Pass thru and swing a girl facing you

Just the men star by the left around then do sa do
All the way around and promenade

*She's a gal you'll love just for pound for pound
So swing her now just up and down

ADDITIONAL PATTERN

*You promenade home with the gal that you
found

So then you'll swing her up and down

*You have found a lady, better keep her around
So swing her now just up and down

*She's the hottest number that you have found
So swing her now just up and down

SEQUENCE: Intro, figure twice, break, figure
twice and closer

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

SWING STAR THRU GO

By Dewey Glass, Montgomery, Alabama

One and three go forward up and back with you
Forward again and do a right and left thru,
turn the girls
Same two do sa do, go all the way round
Make an ocean wave and rock it
Swing star thru, do sa do with the outside two
All the way around, make an ocean wave and
rock it
Swing star thru, now wheel and deal
Double pass thru, first couple go left
Next go right, star thru
Square thru three-quarters round
Allemande left

CEAL'S DEAL

By Shelly Blunt, Biloxi, Mississippi

Two and four up to the middle and back
Same two square thru three hands, stand facing
out
Head ladies chain across I shout
Now the heads you cross trail men around two
The girls around one, gonna do sa do
All the way round make an ocean wave
Rock that gal
Now swing star thru, two lines of four
Go forward, out and back in time, bend the line
Now eight to the middle, back with Ceal
Pass thru, wheel and deal
Double pass thru, first go left, next go right
A right and left thru with the next in sight
Pass thru, go on to the next
Two lines of four
Now pass thru then promenade don't slow down
One and three wheel around
Star thru, dive thru, pass thru
Star thru, pass thru, go on to the next
Star thru, dive thru, pass thru
Star thru, then cross trail
Hello corner, left allemande

MORE CROSS FOLD

WRAPPED AND TIED

By Sam Grundman, Berkeley, California

Head two couples go right and left thru
Turn the girl swing thru right and left
Rock on up, back you roll
End two cross fold
Star thru, centers in
End two cross fold
Centers in, cast off three-quarters round
Star thru, double pass thru two by two
Centers in and end two cross fold
Centers in and end two cross fold
Centers in, cast off three-quarters round
*Star thru, pass thru two by two
Centers in and end two cross fold
Left allemande
*Second Ending:
Star thru double pass thru two by two
Centers in and end two cross fold
Centers in and ends just fold
Centers in and cast off three-quarters round
Then square thru three-quarters round
Left allemande

SOMETHING

By Ralph Kinnane, Birmingham, Alabama

Side ladies chain
One and three right and left thru
One and three cross trail thru
Around one, line up four
Pass thru, wheel and deal
Right and left thru, substitute
Right and left thru, substitute
Box the gnat, let go, substitute
Box the gnat, let go, substitute
Allemande left

BACK TRACKER MEN

By Chuck Carroll, San Diego, California

Two and four right and left thru
Turn your girls, chain 'em too
One and three star thru
Pass thru and split two
Round one to a line of four
Forward eight and back you reel
Backtrack, wheel and deal
Double pass thru, centers in
Cast off three-quarters round
Backtrack, wheel and deal
Pass thru and star thru
Backtrack, wheel and deal
Pass thru, backtrack
Square thru three-quarters round man
Look for old corner, left allemande

SINGING CALL x

STEPPIN' OUT WITH MY BABY

By Bill Saunders, Santa Barbara, California

Record: Swinging Squares 2323, Flip instrumental
with Bill Saunders

INTRO, MIDDLE BREAK and CLOSER

Hey, you docey corner lady and you see saw
your pet

Join your hands and form a ring
And then we'll circle left
Steppin' out with my baby
Allemande and weave old ring
Go in and out and out and in until you meet
again

Here she comes, a right hand turn your partner
Find the corner, allemande ole corner, promenade
Steppin' out with my baby
Steppin' high and mighty light
Steppin' out with my baby
Can't go wrong cause I'm in right

FIGURE

Side ladies chain, heads promenade
Half way round and lead out to the right,
circle four

Heads break and make a line
Forward up and back in time
Pass thru, wheel 'n' deal you two, square thru
Five hands round the inside and you find the
corner lady

Left allemande, pass your own, promenade
Steppin' out with my baby
Steppin' high and mighty light
Steppin' out with my baby
Can't go wrong cause I'm in right

SEQUENCE: Intro, figure twice, middle break,
figure twice and closer

SLOW WALTZ

PUT YOUR DREAMS AWAY

By Bill and Irene Hart, North Royalton, Ohio

Record: Grenn 14066

Position: Intro — Diag Open Facing, Dance — Closed M facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

- 1-4 Wait; Wait; Bal Apart, Point, —; Together, Tch (to Closed), —;**
Wait 2 meas in Diag Open Facing pos inside hands joined; step apart M back on L, point R twd partner, hold 1 ct; step together to CLOSED pos R, tch L to R, hold 1 ct.

DANCE

- 1-4 Fwd Waltz; Twirl To Open; Waltz Away; Roll Across, 2, 3 (to Left Open);**
In Closed pos start M's L do one fwd waltz; waltz fwd (W step back L and twirl RF) to end in OPEN pos; waltz diag away from partner; partners roll across and change sides (W XIF of M) M turn RF and W LF to end in LEFT OPEN pos M's L and W's R hands joined.
- 5-8 Step, Flare Out, —; Back, Face, Close (to Banjo); Banjo Half, 2, 3; Lady in Front (to Closed);**
In L Open pos step fwd LOD L, flare out and around twd RLOD; step R in back of L, step and turn L to face partner, close R to L end in CLOSED BANJO pos M face COH; banjo around in 3 steps turning 1/2 RF to end M facing wall; M adjust 1/4 LF R,L,R to face LOD (W sweep around in front of M with L, step side R, close L to R) end in CLOSED pos M facing LOD.
- 9-12 Fwd Waltz; Twirl to Open; Waltz Away; Roll Across, 2, 3 (to Left Open);**
Repeat action of meas 1-4 end in LEFT OPEN pos.
- 13-16 Step, Flare Out, —; Back, Face, Close (to Banjo); Banjo Half, 2, 3; Thru, Side, Close (to Butterfly);**
Repeat action of meas 5-7; meas 8 end briefly in BUTTERFLY pos M facing wall.
- 17-20 Waltz Away; Fwd Wrap; Turn In (Unwrap); Back, Turn, Fwd (to Open);**
In Open pos start M's L waltz diag away from partner; M waltz fwd (W turn LF to Wrap pos); keeping M's L and W's R hand holds and releasing M's R and W's L M step diag fwd twd wall and LOD on L turning RF in twd partner to face RLOD, step back twd LOD on R, close L to R (W turn in twd partner R,L,R to unwrap) end in REVERSE OPEN pos facing RLOD; step back in LOD R, turn in to face partner L, turn fwd to face LOD R end in OPEN pos facing LOD.
- 21-24 Waltz Away; Fwd Wrap; Turn In (Unwrap); Back, Face, Close (to Butterfly);**
Repeat action of meas 17-19; meas 20 step back LOD R, turn to face partner in

BUTTERFLY pos L, close R to L end M facing wall briefly in BUTTERFLY pos.

- 25-28 Waltz Bal Fwd (W Around), 2, 3; Bal Turn (W On Around), 2, 3; Fwd Twirl (to Closed); Fwd Waltz;**

Keeping M's L and W's R hands joined M waltz balance twd wall in 3 small steps L,R,L and leads W CW around him twd COH raising joined hands over M's head (W holds skirt out with her L hand as she circles around M); M does a waltz balance turning one quarter LF in 3 steps, R,L,R and continues to lead W around him in a circle to end with W in front and facing M; M waltzes fwd (W twirls RF progressing in front of M down LOD) to end in CLOSED pos; do one fwd waltz.

- 29-32 Waltz Turn (L); Waltz Turn L (to Semi-Closed); Fwd Waltz; Lady In Front (to Closed);**

In Closed pos M facing LOD start M's L do one LF waltz turn; continue L turn to end in SEMI-CLOSED pos facing LOD; fwd waltz; fwd waltz (W sweeps around in front of M to CLOSED pos) ending in Closed pos M facing LOD.

DANCE GOES THRU THREE TIMES

Ending: Last time thru stay in Semi-Closed pos on meas 32 and do a fwd waltz; W twirl RF bow and curtsy as music retards.

SWING IT!

WE'RE LIVIN'

By Roy Close and Bernice Jones, Lemon Grove, California

Record: Sets in Order 3148

Position: Open-Facing, M's back to COH, trailing hands joined

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

- 1-2 Wait, 2, 3, 4; Apart, Point, Together (to Butterfly), Touch;**
Wait 4 cts; step apart M's L, point R twd partner, step together on R into BUTTERFLY pos, touch L to R.

PART A

- 1-2 Side, Step/Step, Side, Step/Step; Apart, Together, Side, Behind;**
Step side LOD on L, quickly step R/L in place, step side RLOD on R, quickly step L/R in place; rock apart M on L twd COH (W on R twd wall) to arm's length bringing hands together in front, recover twd partner on R into BUTTERFLY pos, step side LOD on L, XRIB of L (W also XIB). NOTE: The same rhythm is used throughout the entire dance and hereafter the "side, step/step, side, step/step; apart, together" will be referred to as "Basic Step."
- 3-4 Repeat Action of Meas 1-2 ending in Butterfly pos, M's back to COH.**
- 5-6 Face To Face, Back To Back; Fwd, Step (Pivot), Together, Step;**

Step to side LOD on L, close R to L/step side L drop lead hands and bringing trailing hands thru pivot 1/2 L face to Back-To-Back pos (W pivots 1/2 R face), step side LOD on R, close L to R/step to side on R (still Back-To-Back); drop hands and M steps fwd twd COH on L (W fwd twd wall on R), step fwd again twd COH on R taking weight but leaving L ft on place, pivot L face (W R face) on balls of both feet to face partner and wall and shift weight to L ft, step fwd twd partner on R to CLOSED pos M's back to COH.

7-8 Turn Two-Step, Turn Two-Step; (W) Twirl, 2, 3, 4;

Two R face turning two-steps; then as M walks fwd 4 steps L,R,L,R W twirls R face 2 complete turns under lead hands (M's L, W's R). (NOTE: ONE twirl and WALK 2 optional for W). End in BUTTERFLY pos, M's back to COH.

9-16 Repeat Action of Meas 1-8 Part A, ending in BUTTERFLY pos M's back to COH.

PART B

17-18 Side, Step/Step, Side, Step/Step; Apart, Together, (W) Wrap, 2;

Repeat "Basic Step" then drop M's L and W's R hands and W Wraps L face in 2 steps R, L on M's right side as M steps L,R almost in place but turning slightly Left to face LOD in WRAPPED pos and rejoin M's L and W's R hands in front.

19-20 Fwd Two-Step, Fwd Two-Step; Unwrap, 2, Walk, 2;

In Wrapped pos do 2 fwd two-steps in LOD; then as M takes 4 steps fwd L,R,L,R W unwraps R face in 2 steps R,L and walks fwd LOD R, L partners turning to face in BUTTERFLY pos with M's back to COH.

21-22 Side, Step/Step, Side, Step/Step; Apart, Together, Change Sides, 2;

Repeat "Basic Step" then drop M's R and W's L hands and change sides stepping L,R with M crossing twd LOD side of W and turning R face to face partner and COH as W turns L face under M's L and her own R hands in 2 steps R,L to face partner and wall and rejoin both hands in BUTTERFLY pos.

23-24 Side, Step/Step, Side, Step/Step; Apart, Together, Change Sides, 2;

Repeat action of meas 21-22 starting side, step/step twd RLOD and M crossing twd RLOD and M crossing twd RLOD side of W to end in BUTTERFLY pos, M's back to COH.

25-26 Face To Face, Back To Back; Fwd, Step (Pivot), Together, Step;

Repeat action of meas 5-6 of Part A ending in CLOSED pos.

27-28 Turn Two-Step, Turn Two-Step; (W) Twirl, 2, 3, 4;

Repeat action of meas 7-8 Part A ending in BUTTERFLY pos M's back to COH to repeat dance.

DANCE ROUTINE THRU TWICE

Ending:

1-2 Side, Step/Step, Side, Step/Step; Twirl/Vine, 2, 3, Acknowledge.

Side, step/step LOD, side step/step RLOD; M steps side LOD L, behind R, side L and point R twd partner as W does one R face twirl under lead hands in 2 steps, step apart on R and point L to acknowledge.

DIFFERENT SOUND

LET'S MAKE IT NICE

By Fred and Hazel Christopher, St. Petersburg, Florida

Record: Windsor 4699

Position: Intro — Open Facing, Dance — Semi-Closed

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-2 Wait; Apart, Touch, Together (to Semi), Touch;

Wait 1 meas in Open Facing pos; step apart in L ft, tch R ft to L, step together on R ft to SEMI-CLOSED pos, tch L ft to R end facing LOD.

DANCE

1-4 Walk, —, 2 (Face), —; Side, Close, Thru, —; Side, Close, Back, —; Dip Bwd, —, Recover, —;

In loose Semi-Closed pos walk fwd 2 slow steps L, R turning to face partner; step swd in LOD on L ft, close R to L, releasing M's R and W's L hands step thru twd RLOD on L ft (W also XIF), hold 1 ct; step swd in RLOD on R ft assuming CLOSED pos, close L to R, step bwd twd COH on R, hold 1 ct; dip bwd twd COH on L ft, hold 1 ct, recover fwd on R ft, hold 1 ct.

5-8 Side, Close, Fwd, —; (Scissors) Side, Close, Cross, —; Turn Two-Step; Turn Two-Step (to Semi);

Step swd in LOD on L ft, close R to L, step fwd twd wall on L ft, hold 1 ct; step swd in RLOD on R ft, close L to R, cross R in front of L (W XIB), hold 1 ct; blending into CLOSED pos do 2 RF turning two-steps ending in SEMI-CLOSED pos facing LOD.

9-12 Walk, —, 2 (Face), —; Side, Close, Thru, —; Side, Close, Back, —; Dip Bwd, —, Recover, —;

Repeat action of meas 1-4.

13-16 Side, Close, Fwd, —; (Scissors) Side, Close, Cross, —; Turn Two-Step; Turn Two-Step (to Bfly);

Repeat action of meas 5-8, on meas 16 adjust to BUTTERFLY pos M facing LOD (W RLOD).

17-20 (Banjo) Around, 2, 3, Brush; Around, 2, 3, Brush; Circle Away, Brush, Away, Brush; Together, Brush, Together, Brush (to Sidecar);

Walk around 1 full turn CW (RF) L,R,L, brush R ft fwd; continue around CW

R,L,R, brush L ft fwd ending in Banjo pos M facing LOD and W facing RLOD; circle away and together twd partner with 4 step, brush steps both turning $\frac{3}{4}$ L face and M startin twd COH (W twd wall) step L, brush R, step R, brush L; step L, brush R, step R, brush L ending in BUTTERFLY SIDECAR pos M facing wall.

21-24 (Sidecar) Around, 2, 3, Brush; Around, 2, 3, Brush; Circle Away, Brush, Away, Brush; Together, Brush, Together, Brush (to Open-Facing);

Repeat action of meas 17-18 except walk around $\frac{3}{4}$ turn CCW (LF) end M facing RLOD and W LOD; repeat action of meas 19-20 both turning $\frac{3}{4}$ R face to end in OPEN facing pos arm's length apart M facing wall.

25-28 Star Thru, 2, 3, Tch; Roll Across, 2, Face, Tch (to Butterfly); Side, Behind, Side, Behind; Side, Tch, Side, Tch (to Open-Facing);

Partners change sides in 3 steps L,R,L W passing under M's R and W's L hands to end facing RLOD in OPEN pos, tch R ft to L; both roll across in 3 steps R,L,R W rolling in front of M $\frac{3}{4}$ LF and M roll $\frac{3}{4}$ RF, tch L ft to R ending in BUTTERFLY pos M facing wall; step swd in LOD on L ft, cross R in back of L (W also XIB), swd again on L ft, cross R ft in back of L; step swd on L ft, tch R ft to L, swd in RLOD on R ft, tch L ft to R releasing lead hands.

29-32 Star thru, 2, 3, Tch; Roll Across, 2, Face, Tch (to Closed); Turn Two-Step; Turn Two-Step (Semi);

Repeat action of meas 25-26 to CLOSED pos; do 2 RF turning two-steps to end in SEMI-CLOSED pos both facing LOD. PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES

Ending: (Semi-Closed) Walk, —, 2, —; Twirl, 2, Acknowledge

CENTER CASTING

By Bruce Johnson, Santa Barbara, California
Heads square thru four hands round
Centers in and cast off three-quarters
Centers right and left thru
Pass thru, centers in and cast off three-quarters
Star thru, double pass thru
Outsides Frontier whirl
Left allemande

WORKS WELL

U CROSSING

By Julius King, Lexington, Massachusetts
Four ladies chain three-quarters round
Turn those girls across the town
Heads go forward, come on back
Cross trail, U turn back
Star thru in front of you
Cross trail, U turn back
Pass thru to the outside two
Cross trail, U turn back
Pass thru, left allemande

CONTRA CORNER

MISS McLEOD'S REEL

Traditional

1, 3, 5 active but do NOT cross
Actives down the center
Turn back as a couple and cast off
Ladies chain over and back
Half promenade
Half right and left back to place
Everybody go forward and back
Active couples cross over to place

STARRED ENDS

By John Condry, New London, Connecticut
Side ladies do a half sashay
Heads go up and back I say
Some two ladies chain three-quarters round
Side gents turn this girl around
Two lines of three go up to the middle
Back you reel and pass thru
Wheel and deal, center four star thru
Pass thru, circle up three
Head gents break to a line of three
Lines up to the middle and back you reel
Pass thru with a wheel and deal
Center four star thru
Pass thru, circle up three
Side gents break and make a line
Join eight hands and circle left
Those who can do a left allemande
Others whirl away go right and left grand

WHAT MAKES

SAMMY RUN

By Singin' Sam Mitchell, Lansing, Michigan
Promenade and don't slow down
Heads wheel on around and star thru
Do sa do to an ocean wave, rock it
Boys run, wheel and deal
Dive thru, pass thru
Do sa do to an ocean wave and rock it
Boys run, wheel and deal
Square thru three-quarters, left allemande

Heads forward and do sa do to an ocean wave
Ends run, cast off three-quarters
Square thru three-quarters, left allemande

Heads forward and back with you
Forward again and square thru
Do sa do the outside two
Make an ocean wave and rock it
Girls run, bend the line, allemande

Heads do a Dixie style to an ocean wave
Girls run then wheel and deal
Pass thru and star thru
Then Dixie style to an ocean wave
Girls run, wheel and deal
Dive thru, pass thru, left allemande

Heads do sa do to an ocean wave
Centers run, bend the line
Box the gnat and pull by, left allemande

SWING STAR THROES

By Mike Curtis, Glendale, California

One and three roll away half sashay
Up to the middle and back that way
Do sa do go all the way around
Men in the middle, make an ocean wave
Balance up, balance back
Swing star thru all the way thru
Double pass thru
First couple go left, next one right
Cross trail thru, find the corner
Left allemande

One and three lead to the right and circle four
Head gents break to a line of four
Forward eight and back that way
Roll away half sashay
Do sa do all the way around
Men in the middle make an ocean wave
Balance up, balance back
Swing star thru
Roll away half sashay
Do sa do all the way around
Men in the middle make an ocean wave
Balance up, balance back
Swing star thru
Cross trail thru, find the corner
Left allemande

One and three forward and back
Forward again swing star thru
Face the sides
Everybody roll away a half sashay
Swing star thru, face those two
Everybody roll away a half sashay
Swing star thru, face those two
Everybody roll away a half sashay
Swing star thru, face those two
Everybody cross trail thru
Find the corner, left allemande

In the above dances Mike has used Swing Star Thru in a little different way and has come up with some good material. Notice that all swing star thrus are done with the men in the middle of the ocean wave with the girl on the left side of the man.

NUMBER TWO HUNDRED

By Bob Hayden, Lake Jackson, Texas

Head ladies chain right hear me say
All four couples half sashay
Heads go forward and back
Do sa do to an ocean wave
Balance and swing thru
Pass thru, left allemande

BREAK

By Dick King, Portland, Oregon

One and three square thru
All the way round in the middle you do
Right and left thru the outside two
Star thru, pass thru
Bend the line, go up and back
Double star thru, U turn back
Pass thru, move on to the next
Box the gnat, half square thru
Don't just stand
Walk right into a right and left grand

EXPERIMENTAL DRILLS

The basic used this month in the Experimental Lab section is Draw the Line by Verne Callahan. Here is one example using the movement submitted by Del Coolman of Flint, Michigan. The description of this movement may be found on page 72.

THE DRAW BAR

By Del Coolman, Flint, Michigan

Promenade, don't slow down
One and three wheel around
Right and left thru the couple you found
Circle four you're doing fine
Head gents break and form a line
Forward eight and back you reel
Pass thru, wheel and deal, draw the line
Wheel and deal, draw the line
Forward eight and back you reel
Pass thru, wheel and deal, draw the line
Wheel and deal, draw the line
Forward eight and back you reel
Pass thru, wheel and deal, draw the line
Wheel and deal, draw the line
Cross trail, left allemande

SINGING CALL x

FACE IN THE MOON

By Dick Houlton, Stockton, California

Record: Hi-Hat 312, Flip instrumental with
Dick Houlton

OPENER, MIDDLE BREAK and CLOSER

Join your hands, circle left, yes circle left with
honey

Left allemande then you weave around the set
Weave in and out and then you can do sa do
your honey

Once around, the men star left
Star left, go full around and turn your partner
right hand

Left allemande, come back and promenade
Yes promenade I say, take her home swing and
sway

I saw your face in the moon, moon, moon
FIGURE NO. 1

All four ladies chain now turn that little honey
One and three will promenade half way around
The side two ladies chain, now turn the little cutie
One and three do sa do (to an) ocean wave
Now you rock it and then you swing star thru
Swing the girl you meet and then you promenade
Yes take her home I say and there you swing
and sway

I saw your face in the moon, moon, moon
FIGURE NO. 2 (Optional)

All four ladies chain now turn that little honey
One and three will promenade just half way
Two and four right and left thru and turn that
little cutie

All four ladies chain across I say
One and three star thru then California twirl
You swing the corner girl and promenade
Take a long walk home I say and there you
swing and sway

I saw your face in the moon, moon, moon

SEQUENCE: Opener, figure twice (either or both),
middle break, figure twice and closer

GOOD PRACTICE

Our thanks to Bruce Johnson of Santa Barbara, California, for the following group of dances using the Swing Thru movement in combination with other basics.

Head ladies chain
Heads swing thru two by two
And when you're thru box the gnat
Cross trail thru, left allemande

Heads swing thru
Swing thru again
Cross trail thru, left allemande

Heads double swing thru
Ends circulate, centers turn back
Wheel and deal
Cross trail thru, left allemande

Sides right and left thru
Same ladies chain
Go Dixie style (no balance)
Double swing thru, step forward
Straight ahead, left allemande

Heads half square thru, swing thru
Centers swing three-quarters more
Make an ocean wave
Four ladies promenade half way
Star thru, all Frontier whirl
Men hook, four in line
Turn once around, bend the line
Two ladies chain then whirlaway
Left allemande

Heads double swing thru, centers run
Men hook — four in line
Turn once around, bend the line
Half sashay, pass thru, allemande left

Heads swing thru
Centers run
Wheel and deal
(Zero movement)

Heads double swing thru
Centers run, bend the line
Box the gnat, right and left thru
Pass thru, allemande

Heads swing thru, centers run
Face the middle and Dixie chain
Both turn left around one
Star left, back by the right
Left allemande

Head ladies chain
Heads swing thru, centers run
Bend the line, pass thru
Left allemande

Head ladies chain
Sides right and left thru
Heads square thru
Swing thru
Right and left grand

Sides right and left thru
Head ladies chain
Heads pass thru, go round two
Four in line, pass thru
Wheel and deal
Double swing thru, pass thru
Right and left grand

DIVIDE AND STAR THRU

By John Lumpkin, Fairfax, Alabama

Heads pass thru, U turn back and star thru
Frontier whirl, square thru four hands around
Count to four and when you're thru
Sides divide and star thru
All eight star thru, pass thru
Bend the line, star thru
Center four Frontier whirl, square thru four hands
While the outside four divide and star thru
Guess who

ENDS TURN ARK

By Ralph Sweet, Hazardville, Connecticut

Four ladies chain across the way
Two and four half sashay
Same two pass thru
One and three square thru, count four hands
Then centers out
Arch in the middle, ends turn in
(Centers must California Whirl)
Circle up four one full turn
Pass thru, split those two
Around just one get four in line
Forward eight and back with you
Forward again and pass thru
Arch in the middle, ends turn in
Pass thru, left allemande
Partner right, right and left grand

SINGING CALL x

I'VE GOT A HAMMER

By Lee Helsel, Sacramento, California

Record: Sets in Order 148, Flip instrumental with
Lee Helsel

INTRO, BREAK and ENDING

Join your hands now circle to the left then

All the way back home again

Walk all around your corner, see saw round
your saw

Men star by the right once around
Left allemande grand right and left now

When you meet you promenade

I've got a hammer, I've got a bell too

I've got a song to sing all over this world

FIGURE

Heads (Sides) promenade now, go half way
round then

Lead to the right, circle make a line

Forward up and back and then you star thru

Pass thru, left allemande, grand right and left

*I've got a hammer, I'll hammer in the morning

Pass your partner, swing the next and promenade

*I'll hammer out justice, I'll hammer out freedom

I've got a song to sing all over this world

*Alternate Patter:

I've got a bell, I'll ring it in the morning

I'll ring out justice, I'll ring out freedom

SEQUENCE: Opener, figure twice, break, figure
twice and closer

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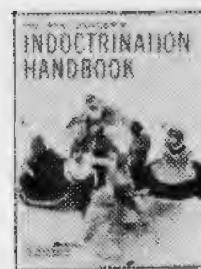
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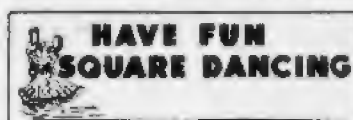
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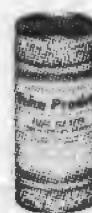
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(Letters, continued from page 3)

Roth, Ruy Camp, Tommy Cavanagh, Elmer Alford, Gloria Rios, George Watts, Chuck Goodman, Jack Jackson, Gerry Hawley, John Stewart, Jay Fenimore, Max Engle, Charlie Kides, Ernie Gross, Joe Haase, Van Vandever, Walt Niezabitoski, Dick Leger, Finis Nabors and Jack May. Whew. Editor

Dear Editor:

Congratulations on your cover of "local" callers. We like the Gilmores, Johnsons, Lewises, etc., and wouldn't miss hearing them on their occasional forays into our area, but

each area has its local caller who trains the dancers so these travelers have someone to call to when they come in. Without them the touring caller wouldn't have a floorful of dancers.

Frank Green
Wheaton, Ill.

Dear Editor:

I would like to correct an error in your October 1964 issue on page 19 (Square Dance Floats on Parade).

You have a picture of a large float with the caption above reading, "This float was entered by the Arizona dancers."

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GENE ABBOTT, 9022 Burton Ave., Overland, Mo. 63114

The float you have pictured was built by the members of the Banjo Pickers Square Dance Club of Westminster, Calif. in the backyard of one of the members, with all members contributing their time, talents and material. The whole float cost less than \$85.00. The float was entered in the Westminster Founders Day Parade and won the sweepstakes prize. Two weeks later it was entered in the Huntington Beach 4th of July Parade and again won the sweepstakes. It was entered in the National Convention Parade to welcome the Arizona

dancers whom the Banjo Pickers Club were hosting at the National.

Dick Hoffman
Westminster, Calif.

Dear Editor:

We want to say, "Thank you, sincerely" for printing the article about us in the September issue of *Sets in Order*—Paging the Roundancers column.

Round and square dancers are the most wonderful people—we have had so many nice comments and letters, some from people we have

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never met, telling us that they enjoyed the article. This has been really very gratifying and given our morale a lift.

Sets is surely a most thoughtful magazine. You have done so much to promote the right attitudes among dancers everywhere. Your understanding and ability to communicate to dancers through your editorials and your many helpful articles have encouraged intelligent people to enjoy this wonderful recreational activity.

Needless to say, we have been promoters

of "Sets" these many years — and renewal time is here again for our own subscription, which is enclosed.

Claire and Maynard Thomas
Cleveland, Ohio

More Great-Grandparents

Dear Editor:

In the September issue of Sets in Order a mention was made of a survey of how many great-grandparents are active in square dancing. We are great grandparents of 4 children, the oldest 6-year-old twin girls. We belong to

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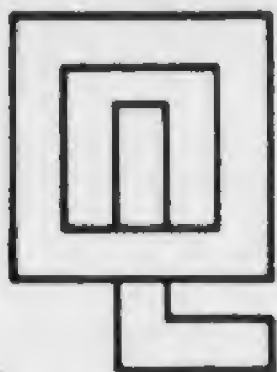
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Ellie and A. J. Gospeter
Englewood, Fla.

Dear Editor:

We were interested in Elsie McGuff's letter in the September Sets in Order, May we relate our activity? We design badges for Great Grand Paws and Taws. They are 3" x 2" with a red-topped boot attached below, with the words, "For Kix," written on same. We have

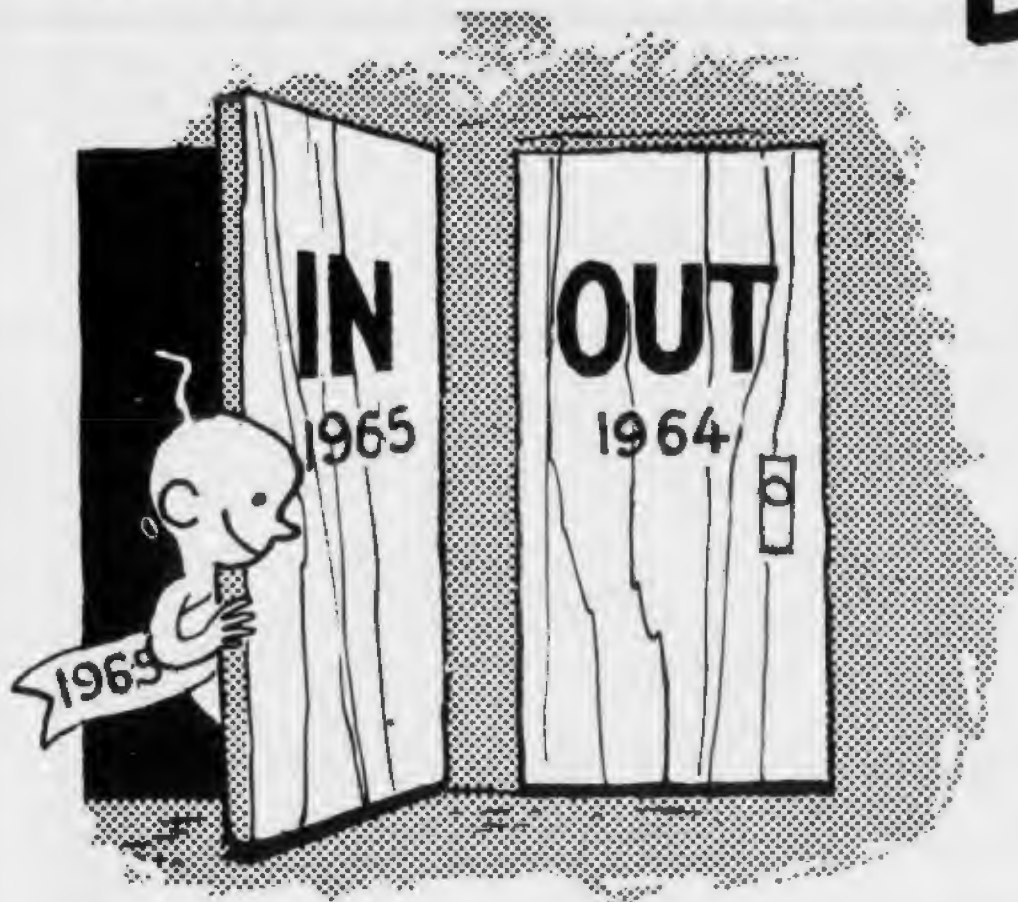
as members Lonnie and Ruth Gorham, Charles and Mymia Rieker, C. A. and Vera McCall, Bob and Mae Rockwell, Earl and Emma Rogers. Why don't we really make something of this? We believe it could be the most *exclusive* club in the U.S.A.

L. W. Rogers
Merced, Calif.

Dear Editor:

May I take time to comment on a pair of great-grandparents in our area? Lillie and Elmer Schenkel have been and are one of our

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Virginia Salueson
Casper, Wyo.

Dear Editor:

... The tornado destruction to a $\frac{1}{4}$ mile area west of Larose was tremendous. My family

was at the Larose-Cut Off Elementary School at the time. My next door neighbor was involved in the disaster but fortunately his family was spared... He related to me how his baby (3 years) was "sucked" from under him and blown about 60 feet away. The carpeting under the feet of all in this particular house was pulled from under everyone and deposited about 60 feet away, too... Only a portion of the bathroom wall is standing now. Our area around the school was spared of any tornado although there were several nearby.



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Roland M. Chaisson
Larose, Louisiana

Dear Editor:

. . . Just a line to pass on to your readers. I got my copy, for selling *one* subscription to Sets in Order, of your Lucky 13 Jamboree Album—free. All of us were amazed that you could make such an offer. The record is won-

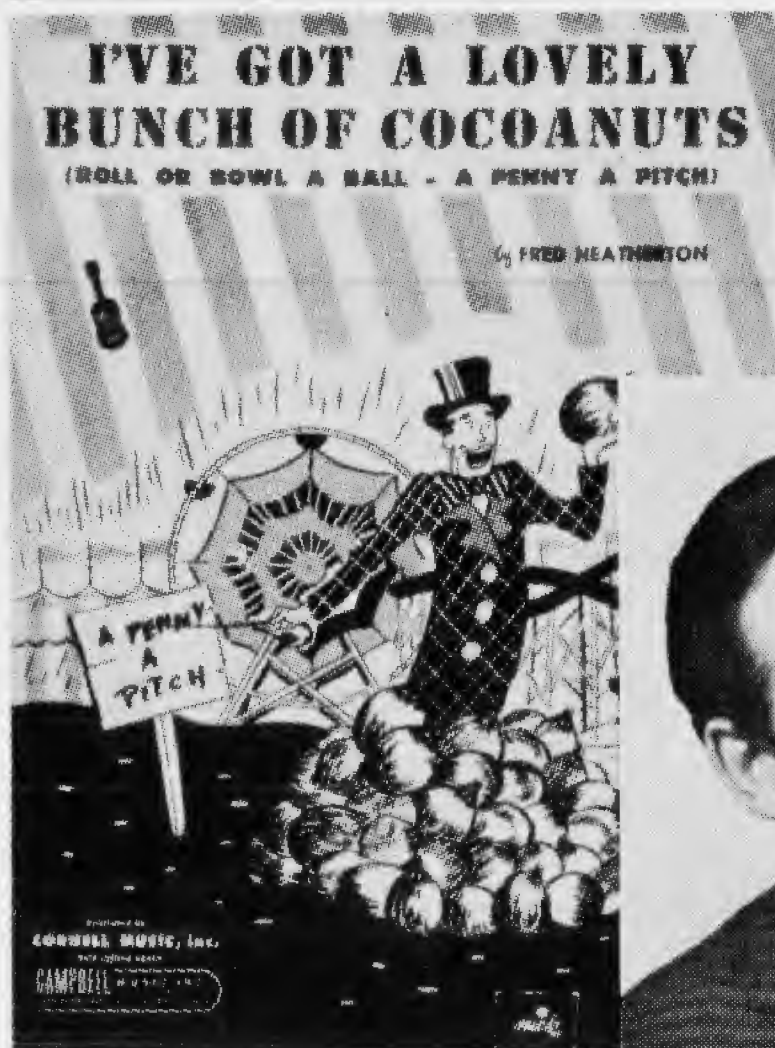
derful—and first class. I have many albums and I can say that your Lucky 13 is tops. I hope that your subscriptions to Sets in Order run into the millions . . .

Livio B. Colosimo
Bradford, Penna.

The Lucky 13 Album offer is still on. One Free with each NEW subscription. Editor

Dear Editor:

Whoever wrote the article in your October 1964 issue, "Whatever Happened to Kirby Todd," should be congratulated! This has been



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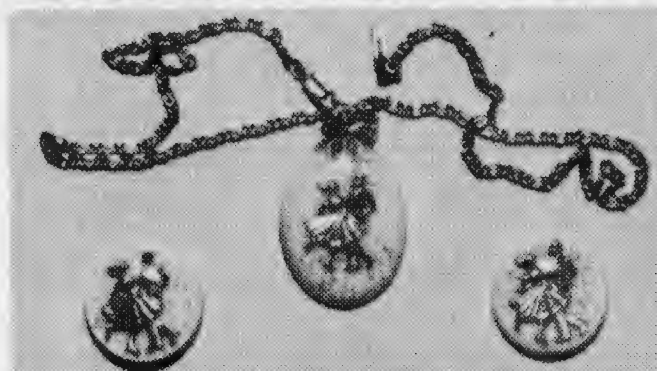
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one of the most soul-stirring and heart-warming articles I have yet read in your magazine. Only those about Pappy Shaw have moved me as deeply. The Folk Valley group seem to have found all of the deepest, richest treasures which our beautiful hobby has to offer and with the inspiration apparently afforded by Kirby Todd ... have been able to continue the precious ideals and, more important yet, are imbuing their children with them...

Gladys A. Ross
Bayshore, N.Y.

Dear Editor:

I don't believe it. There's no such place as Folk Valley and no such caller as Kirby Todd. The place your correspondent described (October 1964 Sets in Order) is in Heaven — certainly not here on this earth. But wouldn't it be wonderful if it were? It's been so long since I have experienced the kind of dancing and fellowship so beautifully described. If there really is a Kirby Todd, your article must have been written by his wife, for the writer certainly loves him. And if there really is a Folk Valley



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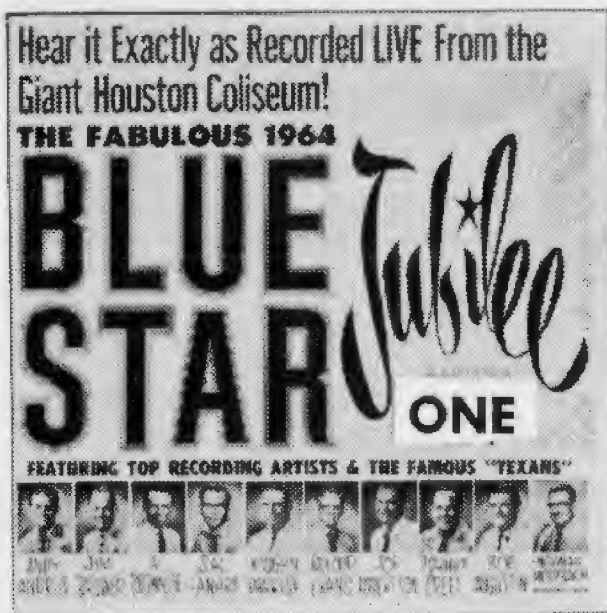
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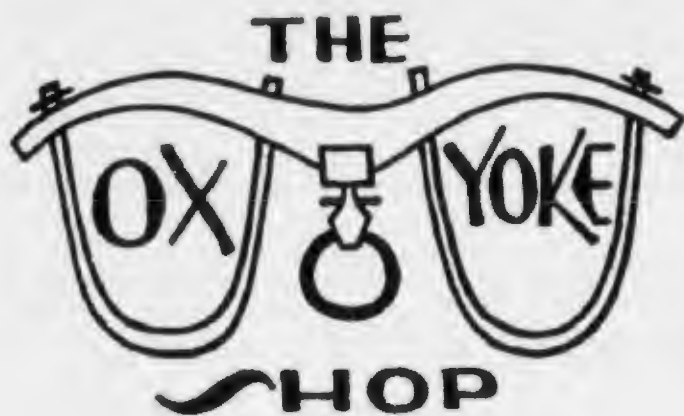
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(appropriate name) I certainly envy those who live there. A square dancing Shangri-La (for reactionaries) I'd call it...

Clarence Metcalf
Sharon, Mass.

Kirby Todd is real and so is Folk Valley. Kirby is not married. The "spirit" of Folk Valley can certainly show up anywhere.—Editor

Dear Editor:

... We want to thank you all for the wonderful article in October Sets in Order about the "at home" callers and for including Chuck in the pictures on the front of the magazine. We

agree that these callers do deserve a lot of credit. So thanks again...

Opal Goodman
St. Rose, La.

Dear Editor:

Can't thank you enough for the October Style Series, "The Little Things That Count." It's the way we were taught 18 years ago. Teacher-callers could profit by reading the article.

Steve Stephenson
Great Falls, Mont.

MAC GREGOR RECORDS

NEW RELEASES

FLIP INSTRUMENTALS

#1052 "I DON'T CARE"

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Called by: JOEL PEPPER

Music by: FRANKIE MESSINA AND THE MAVERICKS



MacGREGOR RECORDS, 729 So. Western Ave., Los Angeles, Cal. 90005

The CALLER OF THE MONTH



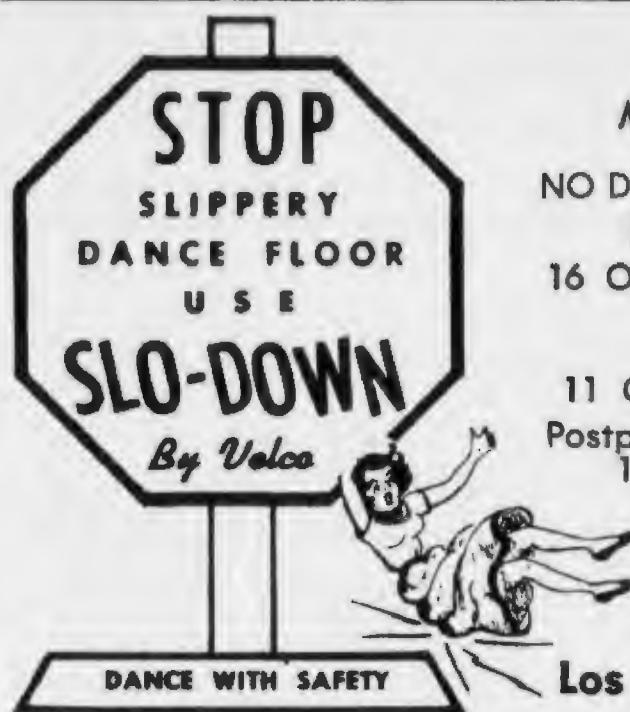
Dick Jones — Long Island, N.Y.

WHAT IS A COMPOSITE of a good caller? It would seem to involve a balanced combination of a pleasing personality, a good voice, beat, timing, styling and, above all, humility. This just about sums up Dick Jones who ranks among outstanding callers in his area.

Dick is a graduate of Springfield College in Massachusetts and both he and his wife, Ardy, hold masters degrees from New York University School of Education. They both teach Physical Education in Long Island public schools and are members of the New York State Dance Committee of the Association for Health, Physical Education and Recreation.

Dick started calling in 1954 while at college. He now calls for six regular dancing groups in the metropolitan New York area, teaches annual beginner dance classes and is a charter member of the Long Island Callers Club. Even tho' Dick is not a full time caller, he averages five or six nights a week at calling and has called in Texas, Tennessee, Ohio, Michigan, Pennsylvania and thruout New England. Also included in his schedule are square dance weekends and vacations.

Dick and Ardy conduct numerous workshops for teachers and recreational leaders in various schools and colleges, as well as annual work-



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Flip Caller **Don Atkins**

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DAVE TAYLOR

shops for the New York State and Eastern District of A.A.H.P.E.R. mentioned earlier.

At the opening ceremonies of the New York World's Fair last April, Dick was a featured caller. He and Ardy coordinated upstate square dance demonstrations at the New York State Pavilion.

The Jones' have edited their local Long Island Federation publication and have played a large part in establishing a monthly area square dance calendar. Dick has recorded several square dances on the Top label and an

album for beginning dancers on Family Squares label. The Jones' reside in Hicksville on Long Island with their son, Chris, and daughter, Leslie.

—Gladys A. Ross

ARIZONA DIRECTORY

A good addition to the several state square dance directories is that issued by the Associated Square Dancers of Arizona, Inc. It lists State and district officers; regular dances; special events, etc., all in handy pocket size. It is available at 25¢ from ASDA, Inc., 3918 E. Fairmount, Phoenix, Ariz.

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Bob Thomson
DIRECTOR

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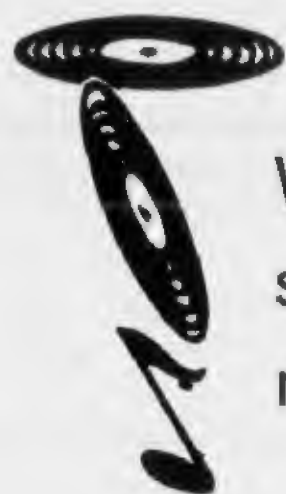
Square dancers all over the country and in several foreign lands are working towards beautiful prizes which are given for selling subscriptions to Sets in Order. We have several late winners; here are their names and a notation of what they won: Ann Buller, Holland, Ohio — Buffet Chef Server-Roaster; Dorothy Mann, Aberdeen, Wash. — Buffet Chef Roaster and Beverage Server; Dorothy Kides, Trenton, N.J. — #636 Electro Voice Mike; Beth Marks, Lafayette, La. — 55 cup Coffee Maker. Anyone

interested in learning how these people did it may write for information to Sets in Order Premium Plan, 462 N. Robertson Blvd., Los Angeles, California 90048.

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Photo by Alvan Schroeder

Joy Cramlet — Inglewood, Calif.

DANCING AND MUSIC have always been a part of her life, for Joy Cramlet grew up in a home where musical expression was as natural as breathing. Her father played the harmonica and everybody sang. This was back in Iowa and Joy went along with her parents when they square danced at grand-dad's farm—in the kitchen. She also had ballet training from the ages of 7 to 14.

From such a rhythm-filled beginning, then, it was perfectly natural for Joy, as president of a PTA in Inglewood, to suggest having a square dance for a special party. It was 1947 and the guests were so enthusiastic that the PTA itself went on to sponsor monthly dances.

Joy began calling for church groups, etc., about 1949. She found she had a certain way with singing calls, being blessed by a full, pleasant voice, deep for a woman's. She also handled children's groups well and was soon asked to take a junior group regularly. Joy taught them to square dance and they were asked to appear in various places, including the National Convention in San Diego in 1956. They were called the Tiny Twirlers.

Round dancing was always part of the square dancing for Joy, and the children learned to love and enjoy it, thru her. She had

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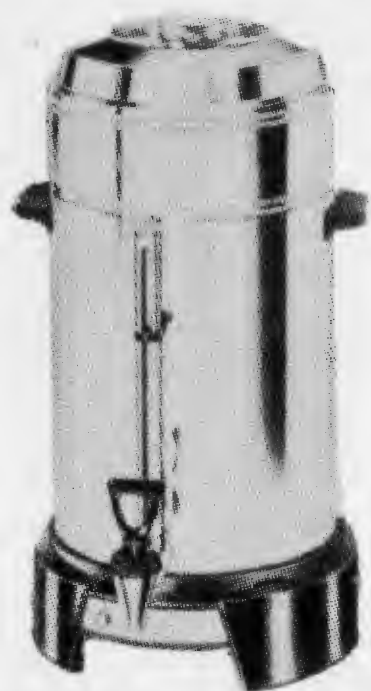
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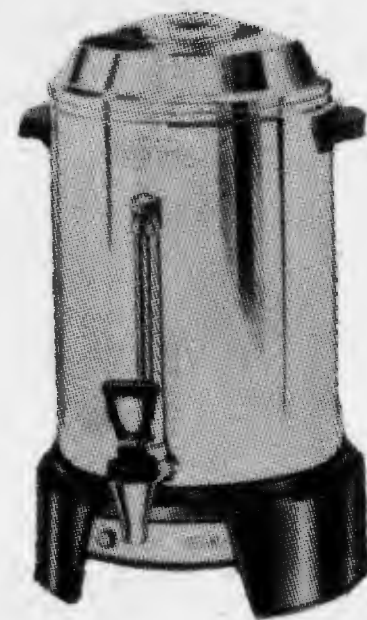


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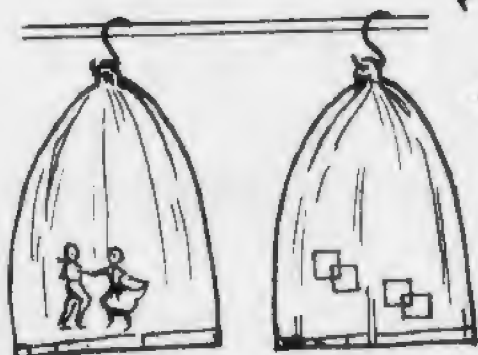
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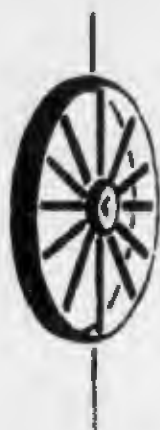
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WW#301

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her round dance training from Ralph Maxhimer and was a charter member of the RDTA of Southern California; was also Secretary and Membership Chairman. She started classes in round dancing in 1956, with one class a week. She now has three clubs which meet every week. Two are five years old (Gay Rounders and Joyful Rounds); one is new (Merri-Go-Rounds).

In 1958 Joy went to work for Sets in Order and became an invaluable addition to the staff. Among many office duties, she processes Asilomar applications. With her zeal and willingness she is one of the fine things that has happened to the "Sets" organization.

A phrase she uses to all her groups is, "Stand tall—join hands—and *smile* when you begin a round dance." It epitomizes her philosophy of living.

(On the Record, continued from page 6)

BIG RIVER — Jewel 127

Key: G Tempo: 123 Range: High HB

Caller: Jewel O'Brien Low LG

Music: Standard 2/4 — Trumpet, Guitar, Piano, Drums, Clarinet, Bass-Guitar

Synopsis: (Break) Circle — allemande — grand right and left — swing — ladies chain — roll-away — weave by one — swing next — allemande — promenade. (Figure) Heads lead right, circle to a line — right and left thru — swing thru — up and back — cross trail — swing corner — allemande — promenade.

Comment: A good instrumental...tune has rather wide voice range and lowest note is quite low. Dance patterns are conventional.

Rating: ☆+

FACE IN THE MOON — Hi-Hat 312 *

Key: C Tempo 128 Range High HC

Caller: Dick Houlton Low LA

Music Western 2/4 — Guitar, Accordion, Vibes, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment A familiar tune and smooth music. Dance patterns are fast moving and close timed. The one low note can be omitted or faked.

Rating: ☆☆+

MARY LOU — Sets In Order 149

Key: E flat Tempo: 128 Range: High HC

Caller: Earle Park Low LB

Music: Standard 2/4 — Guitar, Piano, Banjo, Drums, Bass

Synopsis: (Break) Ladies chain — circle half — allemande — go fwd two — do paso — thar star — shoot star — promenade — swing. (Figure) Allemande — do sa do — men star left — partner catch all eight — corner box the gnat — grand right and left — promenade — swing.

Comment: Excellent music and a good tune. The

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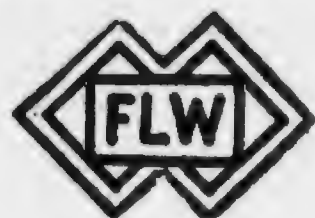
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dance patterns are standard and the lyrics are
easy to sing. Rating: S.I.O.

IT'S SO NICE — Top 25089

Key: F

Tempo: 128

Range: High HB

Caller: Ralph Kinnane

Low LB

Music: Standard 2/4 — Organ, Banjo, Piano, Gui-
tar, Bass

Synopsis: (Break) Corner do sa do — partner left
— gents star right, ladies promenade — pass
her once — meet again, gents step out the
girls star right — box the gnat — do sa do —
allemande — promenade — (Figure) Side ladies
chain — heads lead right, circle to a line — up
and back — pass thru — wheel and spread —
up and back — ends star thru — centers cross
trail — corner swing — allemande — prom-
enade.

Comment: A well composed dance routine and
good music. Callers who like their singing
calls pitched towards the low side will like
this one. Rating: ☆☆☆

BLUE BIRD — MacGregor 1045

Key: E

Tempo: 129

Range: High HB

Caller: Don Stewart

Low LB

Music: Western 2/4 — Piano, Guitar, Accordion,
Drums, Bass-Guitar

Synopsis: (Break) Ladies chain 3/4 — circle — al-
lemande — forward two for a thar star — slip
clutch — allemande — grand right and left —
promenade — (Figure) Sides right and left
thru — heads star thru — substitute — double
pass thru — cloverleaf — centers square thru
3/4 — allemande — weave — pass partner —
promenade.

Comment: A swinging "country tune" well played
and a fast moving, well timed dance routine.
Rating: ☆☆☆

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round
Dance records in key cities throughout the
United States and Canada were canvassed
to find just what records were selling in
their individual areas. The following lists
were made up from the results of that sur-
vey as tabulated in mid-November.

SINGING CALLS

Hey Li Lee Li Lo

Wagon Wheel 201

Cowboy in the

Continental Suit

MacGregor 1046

Rosetta

Kalox 1036

Island in the Sun

Grenn 12067

Hey Look Me Over

Windsor 4833

ROUND DANCES

Hooten-Toot

Grenn 14063

Change In Me

Sets in Order 3146

Green Door

Belco 207

Let Me Call You

Jewel 121

Sweetheart

Windsor 4695

Cape Cod Waltz

LOCAL DEALERS

in RECORDS and PUBLICATIONS

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★ MICHIGAN

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433 N. Washington Avenue, Royal Oak
BARNES RADIO & TV
513 Franklin Street, Traverse City
B Bar B WESTERN SUPPLY
315 Main Street, Rochester
CROSS TRAIL RECORD SERVICE
12130 Center Road, Bath 48808
SQUARE DANCE SPECIALTIES
14600 Grand River, Detroit 27

★ MINNESOTA

LOUISE MUSIC SHOP
678 Grand Avenue, Saint Paul 5
"AL" JOHNSON RECORDS
4148 10th Ave., S. Minneapolis 7

★ MISSOURI

DO-SAL SHOPPE
10402 E. 31st St., Independence
GRABO'S WESTERN SHOP
Kidder

★ NEW JERSEY

DANCE RECORD CENTER
1159 Broad Street, Newark

★ NEW YORK

BERLINER MUSIC SHOP
154 4th Ave., New York 3
F BAR H RANCHWEAR INC.
1596 Niagara Falls Blvd., Tonawanda

★ OREGON

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 16
THE RECORD GROOVE
11952 S.E. Division St., Portland 66

★ OHIO

CLAWSON ENTERPRISES
3780 Thornton Dr., Cincinnati 45236
DART WESTERN SHOP
4400 Portage St., N.W., N. Canton 20

F & S WESTERN SHOP
1557 Western Avenue, Toledo 9
JIM JONARD RECORD SALES
50 Cherrington Ave., Westerville
ROZ'S WESTERN WEAR
3225 Atwood Terr., Columbus 43224
STOUFFER ENTERPRISES
7437 Juler Ave., Cincinnati 43
THE HITCHING POST
1043 Portage Trail, Cuyahoga Falls

★ PENNSYLVANIA

PETRELLA'S RECORD SHOP
2014 W. Darby Rd., Havertown
RANCHLAND RECORD SHOP
R.D. 3, Mechanicsburg 26
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17 So. 1st St., Bradford 16701

★ RHODE ISLAND

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BOB & DOT'S SQUARE DANCE &
WESTERN WEAR
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★ TEXAS

DEVA CHAPMAN RECORDS
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★ WASHINGTON

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DECKER'S PHARMACY
S. 518 Thor St., Spokane 99202
HAGEN'S SQUARE DANCE BARN
11820 148th Ave. S.E., Renton 98056

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

IN THE EVENING BY THE MOONLIGHT —

Top 25088

Key: F

Tempo: 128

Range: High HB

Caller: Stan Burdick

Low LC

Music: Standard 2/4 — Piano, Organ, Banjo, Guitar, Bass

Synopsis: (Break) Sides face, grand square two steps — new heads star thru — right and left thru — others star thru — right and left thru — all star thru — allemande — weave — box the gnat — box it back — promenade — swing. (Figure) Heads up and back — right and left thru — sides square thru $\frac{3}{4}$ — separate round one — star thru — cross trail — star thru — circle — allemande — do sa do — promenade — swing.

Comment: Good music and a familiar tune. The dance is a novelty routine that is fun to do but callers will find that it will take a little practice to call it well. Rating: ☆☆

WALK, WALK — MacGregor 1047

Key: D

Tempo: 128

Range: High HB

Caller: Chuck Raley

Low LB

Music: Western 2/4 — Guitar, Banjo, Accordion, Piano, Drums, Bass

Synopsis: (Break) Circle — roll away — circle — allemande — forward two for thar star — slip clutch — pass two girls — allemande — grand right and left — promenade. (Figure) Head gents, corner girl up and back — square thru — split outsides to a line — up and back — right and left thru — star thru — pass thru —

corner swing — promenade.

Comment: A good tune, good music and dance patterns that get up and go. Rating: ☆☆

I'LL NEVER LOVE ANOTHER — Blue Star 1747

Key: E flat

Tempo: 128

Range: High HC

Caller: Vaughn Parrish

Low LC

Music: Western 2/4 — Piano, Accordion, Guitar, Drums, Bass

Synopsis: (Break) Head gents, corner girl up and back — cross trail round one — cross trail round one more — square thru — grand right and left — swing — promenade. (Figure) First and third right and left thru — cross trail around one — box the gnat — pull by — corner swing — allemande — weave — do sa do — allemande — promenade.

Comment: Those callers who prefer the "country-western" tunes will find this one exceptionally good. The tune is easy to sing and the dance patterns are fast moving and well timed.

Rating: ☆☆

IF I HAD A HAMMER — Sets In Order 148 *

Key: D

Tempo: 128

Range: High HD

Caller: Lee Helsel

Low LD

Music: Standard 2/4 — Clarinet, Piano, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Exceptionally good music and an interesting tune. Dance patterns are well timed and dancers will enjoy them. Recorded a bit toward the high side. Rating: S.I.O.



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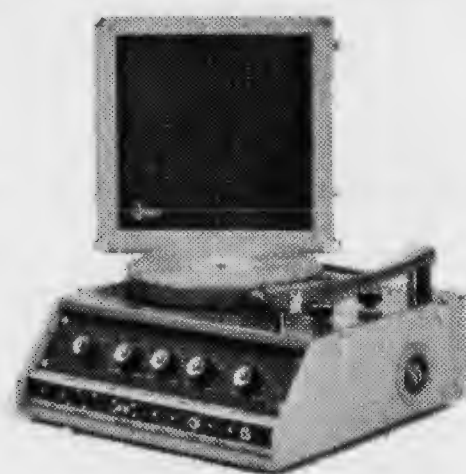
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ISLAND IN THE SUN — Grenn 12067

Key: C Tempo: 130 Range: High HC
 Caller: Ron Schneider Low LA

Music: Standard 2/4 — Guitar, Violin, Piano, Banjo, Bass

Synopsis: (Break) Allemande — partner right — men star left across — opposite right — allemande — go forward three — turn back one — allemande — weave — promenade — swing. (Figure) Heads promenade 3/4 — sides star thru — pass thru — promenade — other ladies chain — all promenade.

Comment: One of the smoothest dance patterns to come out in several months. Good music and though the tune has wide range it is easy to sing.
 Rating: ☆☆☆

UP AND DOWN — MacGregor 1044 *

Key: E flat & F Tempo: 132 Range: High HC
 Caller: Bob Van Antwerp Low LC

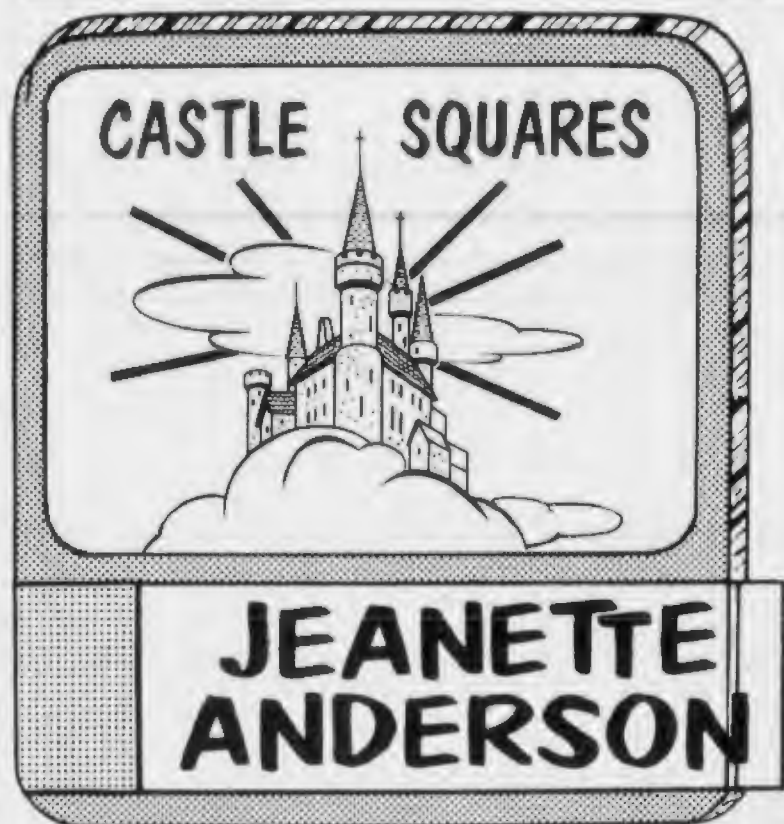
Music: Standard 2/4 — Accordion, Piano, Guitar, Banjo, Drums, Bass

Synopsis: Complete call printed in Workshop.
Comment: Lively, well played music and fast moving dance patterns with good timing. A key change about half way thru is not hard to follow.
 Rating: ☆☆☆

GRAND OLD FLAG — Lore 1073

Key: F Tempo: 128 Range: High HD
 Caller: Red Bates Low LC

Music: Western 2/4 — Trumpet, Guitar, Piano,



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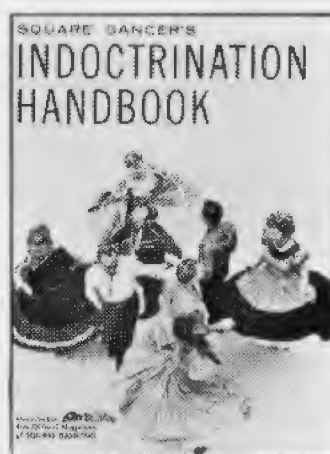
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Synopsis: (Break) Around corner — see saw — circle — allemande — do sa do — weave — do sa do — promenade. (Figure) Ladies chain $\frac{3}{4}$ — circle — whirlaway — allemande — fwd two — do paso — corner do sa do — come back one, swing — promenade.

Comment: The marching flavor of a George M. Cohan tune, adequate music and standard dance patterns. Rating: ☆+

CRY BABY — Lore 1074

Key: C **Tempo:** 128

Range: High HC

Caller: Allen Tipton

Low LA

Music: Western 2/4 — Piano, Trumpet, Guitar, Bass, Drums

Synopsis: (Break) Allemande — partner swing —

circle — men star right — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — lead right, right hand star — heads star left — opposite do sa do — circle to a line — up and back — right and left thru — cross trail — corner swing — promenade.

Comment: Tune has a wide voice range but is easy to fake. Dance patterns are conventional with good timing. Rating: ☆+

COWBOY IN A CONTINENTAL SUIT —

MacGregor 1046

Key: C **Tempo:** 130

Range: High HC

Caller: Bill Ball

Low LC

Music: Standard 2/4 — Accordion, Piano, Guitar, Drums, Bass-Guitar, Celeste

Synopsis: (Break) Ladies chain — roll away —

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circle — roll away — allemande — do sa do —
allemande — weave — do sa do — promenade.
(Figure) Head ladies chain — heads star thru
— pass thru — circle to a line — up and back
— pass thru — cast off $\frac{3}{4}$ — star thru — pass
thru — allemande — do sa do — corner swing
— promenade — swing.

Comment: Tune has good swing and drive with
the usual well played music found on this
label. Dance patterns are fast moving and
close timed and lyrics have good meter.

Rating: ☆☆☆+

Editor's Note. It is our intention to review every
record as it is issued. We do miss some because
of space but hope to give you a rundown on as
many new releases as possible.

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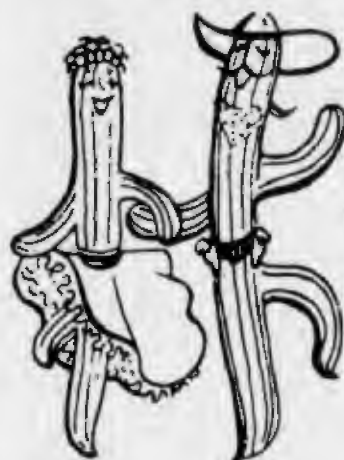
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CHIQUITA — Hi-Hat 808

Music: (Vaughan) Cello, Trumpets, Trombone,
Celeste, Piano, Guitar, Clarinet, Claviatta,
Drums, Bass

Choreographers: Louis and Lela Leon

Comment: A full band recording and an inter-
esting waltz arrangement. The routine is for
experienced dancers. No parts repeat.

ANNIVERSARY SONG — Flip side to the above

Music: (Vaughan) Cello, Trumpets, Trombone,
Clarinet, Piano, Guitar, Drums, Bass

Choreographers: Louis and Lela Leon

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Comment: A full band musical arrangement to a tune and dance routine that was quite popular about six years back. Routine is unusual but dancers with limited waltz experience can master it.

GLORY OF LOVE — Jewel 128

Music: (Jewel Men) Piano, Guitar, Drums, Bass, Organ

Choreographers: Louis and Ann Calhoun

Comment: Music is very good for a small band. The two-step routine uses conventional steps and though it is not difficult it is not for the novice. Good rhythm dance and several parts are repeats.

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Music: (Bernabei) Saxophones, Guitar, Trumpet, Piano, Drums, Bass

Choreographers: Ocie and Meredith Weir

Comment: Well played music and a waltz routine that most dancers with waltz experience can learn and enjoy. Several sections of the routine are repeated.

DARK EYES — Flip side to the above

Music: (A. Johnson) Saxophones, Trumpets, Trombone, Guitar, Piano, Drums, Bass, Clarinets

Comment: A dramatic, full band musical arrangement and a dance routine with a "Latin" flavor. The dance is for experienced dancers.

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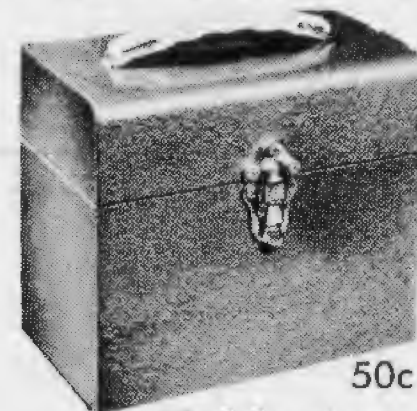
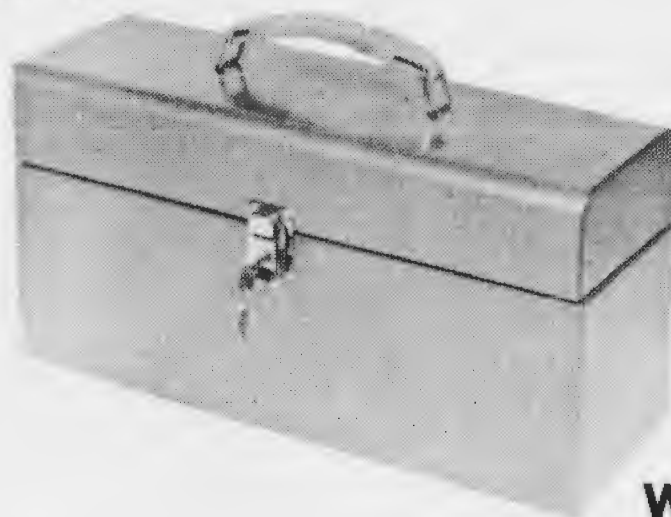
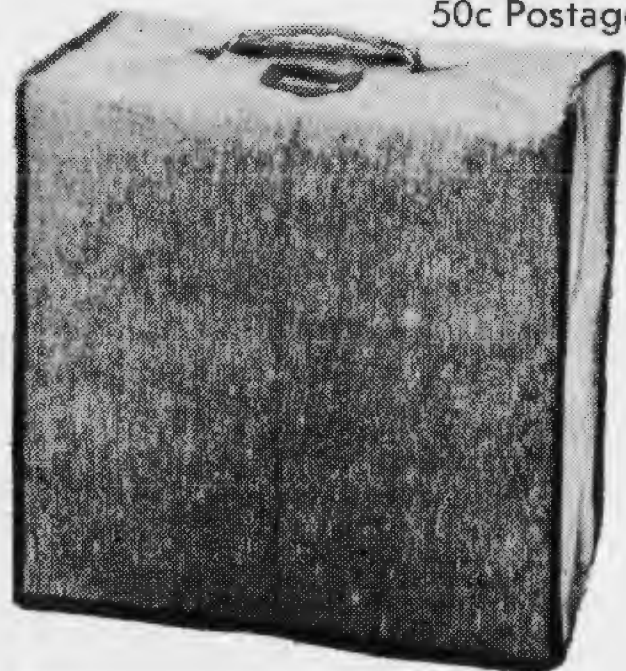
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ADVANTAGE — Hi-Hat 809

Music: (A. Johnson) Saxophones, Trumpets, Trombone, Guitar, Piano, Drums, Bass, Clarinets

Choreographers: Chuck and Betty Jones

Comment: A smooth, full band musical arrangement and an easy two-step routine. Several sections are repeats.

COLD, COLD HEART — Flip side to the above

Music: (Jewel Men) Accordion, Piano, Drums, Bass, Guitar

Choreographer: Jewel O'Brien

Comment: A very slow two-step mixer only eight measures long (goes thru 10 times). A good drill for slow two-steps.



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LILAC TIME — Flip side to the above

Music: (Bernabei) Saxophones, Piano, Guitar, Drums, Bass, Trumpet

Choreographers: Nora and Archie Murrell

Comment: A full band and well arranged music. The waltz routine is not easy but most dancers can learn and enjoy it. Several sections are repeats.

HOEDOWNS

JOYS OF QUEBEC — Big J 1004

Key: A

Tempo: 123

Music: (Big J Boys) Violin, Guitar, Banjo

LOST INDIAN — Flip side to the above

Key: D

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IDA RED — Blue Star 1746

Key: G

Tempo: 128

Music: (The Texans) Banjo, Piano, Drums, Bass
FISHERS HORNPIPE — Flip side to the above

Key: G

Tempo: 128

Music: (The Texans) Banjo, Piano, Drums, Bass
Comment: Traditional hoedowns played with a Banjo lead.
Rating: ☆☆

OLE BILL — Big J 1005

Key: A

Tempo: 122

Music: (Big J Boys) Violin, Guitar, Banjo

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GOIN'— Flip side to the above

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Tempo: 127

Comment: Traditional style hoedowns with "fiddle" lead and light rhythm.
Rating: ☆

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Here is one example of the "combination" call which we seem to be getting so frequently. We are printing it, not so much as a criticism of one particular movement, as to point out the problem of increased terminology. (The title we thought rather appropriate. However, we'd always rather reserve it as an opinion on many of these movements.)

DRAW THE LINE

by Vern Callahan, Flint, Michigan

From a double pass thru starting or ending position or from an all eight chain position, dancers draw the line by simply facing their partner and backing away.

In a double pass thru starting position (1) the dancers turn to face their partner (2) and back away (3) into two facing lines. In a double pass thru ending position (4) the dancers again turn to face their partner (5) and back away (6). Finally, in an eight chain thru position (7) the dancers turn to face their partner (8) and again back away (9). In order to fit this into a four count movement, we would assume that the dancers would make their turning movement in two steps and back away in two.

Of course, you're right—this could have been called simply by, "Face your partner—back away."

Please note that our attempt here is not to pick on one individual or one specific movement. We just thought that this would be a good opportunity coming as it is in the last of the year to point up one spot in our square dance operation where there is need for greater understanding.





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The Commander II, Model 62VA, is \$251.50, with 4 speakers \$300.50 Professional Caller's net. Cuemaster installed net, \$15. Other Rheem Califone variable speed record players from \$86.50. See your Rheem Califone dealer, or write direct to us at the plant. And thank you very much.



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